

# The Illustrated **LONDON NEWS** **FALKLANDS**

The Argentine surrender

JULY 1982 95p

The Counties

ALAN SILLITOE'S  
NOTTINGHAMSHIRE

Nicholas Brown  
BUTTERFLIES IN FLIGHT

Rex Cowan

THE LAST VISCOUNT

John Reed

GRAND PRIX IN CRISIS

Museum of the Year

THE 1982 WINNERS

Full guide to what's on in July starts page 64  
**BRIEFING**



# PETER STUYVESANT

LUXURY LENGTH



**Longer than King Size  
...so much more to enjoy.**

LOW TO MIDDLE TAR As defined in H.M. Government Tables.  
DANGER: H.M. Government Health Departments' WARNING:  
THINK ABOUT THE HEALTH RISKS BEFORE SMOKING



# The Illustrated LONDON NEWS

Number 7008 Volume 270 July 1982



Victory in the Falklands: a Royal Marine searches an Argentine prisoner.

## Victory in the Falklands 11

Comment on and pictures of the end of the war in the Falklands.  
Cover: from a photograph by Press Association.

## Museum of the Year award winners 22

## The start of the Proms 26

**Keith Davis** describes the excitement of queueing for the First Night of the Proms.

## The last Viscount 28

**Rex Cowan** recounts the impressive history of the Viscount airliner as it goes out of service with British Airways.

## Grand Prix in crisis 30

**John Reed** discusses some of the problems besetting the sport of motor racing as preparations are made for the British Grand Prix.

## London's bridges by Edna Lumb 33

### 7: Richmond Lock Footbridge

The seventh in a series of specially commissioned watercolours of some of the capital's most attractive bridges.

## Remembering the Duke 34

**Derek Jewell** reminisces about Duke Ellington against the background of a concert of his sacred music at St Paul's Cathedral.

## Butterflies in flight 38

**Nicholas Brown** explains the technique he has developed for photographing butterflies in flight.

## The counties: Nottinghamshire 41

**Alan Sillitoe** continues our series on British counties with his personal view of Nottinghamshire.

For the record	12
Window on the world	19
Foreign affairs: The politics of war by Norman Moss	20
Our notebook by Sir Arthur Bryant	21
100 years ago	21
Archaeology: Excavation in Peru by Monica Barnes	46
Art: Edward Lucie-Smith on painters of the sea	50
The sky at night: The farthest depths of space by Patrick Moore	52
For collectors: The bespoke silversmith by Ursula Robertshaw	53
Travel: Time out in Arizona by David Tennant	55
Wine: Rioja revolution by Peta Fordham	58
Gardening: Nancy-Mary Goodall on women in the garden	58
Money: John Gaselee on retirement preparations	59
Motoring: Stuart Marshall on Fiat's plastic future	60
Letters to the Editor	60
Books: Reviews by Robert Blake and Sally Emerson	61
Chess: A heroic knight by John Nunn	62
Bridge: Jack Marx on slam hands	63

## THE ILLUSTRATED LONDON NEWS

### Editor and Publisher

James Bishop

### Deputy Editor

Roger Berthoud

### Production Editor

Margaret Davies

### Deputy Production Editor

Philippa Rickard

### Features Editor

Ursula Robertshaw

### Art Editor

Peter Laws

### Art Assistant

Jo Plent

### Sub Editor

Charlotte Syms

### Archaeology Editor

Ann Birchall

### Travel Editor

David Tennant

### Circulation Manager

Richard Pitkin

### Production Manager

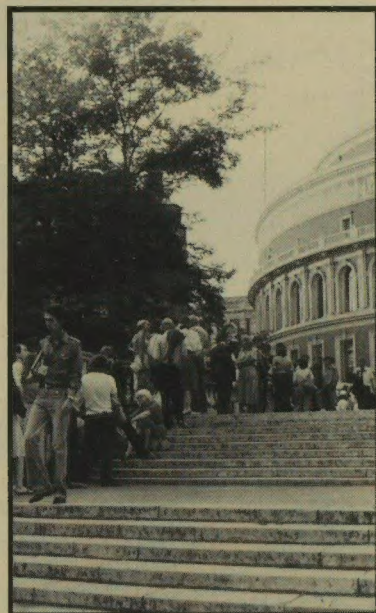
John Webster

### Advertisement Manager

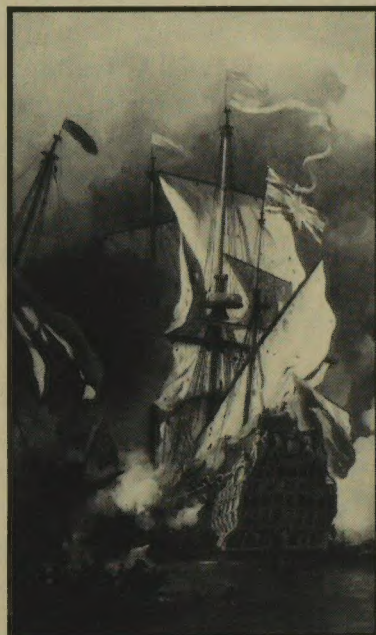
Robin Levey

### Display Manager

Sam Everton



Promenaders queue for concert tickets.



The art of the van de Veldes.

© 1982 The Illustrated London News & Sketch Ltd.  
World copyright of all editorial matter, both illustrations and text, is strictly reserved. Colour transparencies and other material submitted to *The Illustrated London News* are sent at their owners' risk and, while every care is taken, neither *The Illustrated London News* nor its agents accept any liability for loss or damage.  
ISSN number: 0019-2422

Frequency: monthly plus Christmas number. You can make sure of receiving your copy of *The Illustrated London News* each month by placing a firm order with your newsagent or by taking out a personal subscription.

Please send orders for subscriptions to:

Subscription Department, 23-29 Emerald Street,  
London WC1N 3QJ. Telephone 01-404 5531.

UK news trade agents: S. M. Distribution Ltd, 16/18  
Trinity Gardens, London SW9 8DX.

USA agents: British Publications Inc, 11-03 46th Avenue,  
Long Island City, NY 11101, USA; and Expeditors of the  
Printed Word Ltd, 527 Madison Avenue, New York, NY  
10022, USA. Second class postage paid in New York, NY.

4 Bloomsbury Square, London WC1A 2RL. Telephone 01-404 4300



# In an age when quality is never cheap, Royal Sceptre shoes are remarkable value.

Royal Sceptre shoes are made by Cheaney, so you'd expect them to be exceptionally high quality.

And, indeed, we use the same fine, specially selected leathers as the expensive Cheaney of England shoes.

How, then, can we make them for such a low price? Simply because we use fewer hand-crafting operations in their manufacture.

Which means that although Royal Sceptre shoes at around £28, they look like they cost nearer £50.

If you'd like our brochure, please write to:

J. Cheaney & Sons Ltd., Rushton Road,  
Desborough, Kettering, Northants.  
NN14 2RZ. Tel: (0536) 760383

A Member of the  
**Church**  
and Co. Group



## Give and let live

Cancer has not yet been conquered, so it is more vital than ever for our research to be continued. Help the urgent work of the Imperial Cancer Research Fund, and you **fight back against cancer.**

### One of the ways you can help us NOW

I am sending the sum of £..... as a donation to the scientific work of the Imperial Cancer Research Fund. I *do/do not* require a receipt (please delete appropriately).

\* As you are sure to know, a donation made by means of a Covenant allows us to reclaim tax paid, thus increasing our resources at no additional cost to the donor.

We have up-to-date details of how to make a Covenant arrangement - if you would like them sent, please put a tick in this box. ☐

Mr/Mrs/Miss \_\_\_\_\_

Address \_\_\_\_\_

## IMPERIAL CANCER RESEARCH FUND

The Appeals Secretary, Room 23 Imperial Cancer Research Fund,  
P.O. Box 123, Lincoln's Inn Fields, London, WC2A 3PX





# BRIEFING

An informed, comprehensive guide to entertainment and events in and around the capital.

## CALENDAR 64

A day-by-day selection of the month's highlights.

## THEATRE JC TREWIN 66

The half-century in Regent's Park... Dennis Waterman's musical... Joan Plowright as Nurse Edith Cavell... new reviews... July first nights... and a full theatre guide.

## CINEMA GEORGE PERRY 68

Charity premières for *Annie* and for *Pink Floyd The Wall*... *Cat People*, *Rocky III*... a further *Star Trek* adventure... the new reviews... and advice on dozens of the best films around.

## TELEVISION JOHN HOWKINS 70

Wimbledon and World Cup finals... Arthur Lowe's last series... a medical scandal from John Willis... and the month in view.

## SPORT FRANK KEATING 71

Glorious Goodwood... Henley Regatta... Coe and Ovett clash at Crystal Palace... and all the other sporting highlights.

## CLASSICAL MUSIC MARGARET DAVIES 72

Proms season begins at the Albert Hall... City of London Festival... Open-air concerts at Kenwood and Crystal Palace.

## POPULAR MUSIC DEREK JEWELL 73

Jazz stars gather at Knebworth... the Duke Ellington Sacred Concert... Toyah on tour... and Jackson Browne at Hammersmith.

## BALLET URSULA ROBERTSHAW 74

The French dance *La Sylphide* at Covent Garden... Northern Ballet Theatre heads south... and full details of who's dancing where.

## OPERA MARGARET DAVIES 74

Buxton stages *Háry János*... English National Opera reopen with *Tosca*... *Don Giovanni* at Glyndebourne.

## LONDON MISCELLANY MIRANDA MADGE 75

The Royal Tournament at Earl's Court... music in the parks... lectures... royal events... and what's on for children.

## ART EDWARD LUCIE-SMITH 76

The RA's country friends... Gwen John at Anthony d'Offay... crafts... photography... and a detailed gallery guide.

## SALEROOMS URSULA ROBERTSHAW 78

A "lost" Turner at Christie's... Russian silver at Phillips... and details of the July auctions.

## MUSEUMS KENNETH HUDSON 79

War games at the National Army Museum... Humphrey Spender's photographs... new exhibitions... and full museum guide.

## RESTAURANTS JOHN MORGAN 80

When an MP goes out to eat... the *ILN* Good Eating Guide... and the second in a series on London's best wine bars.

## OUT OF TOWN ANGELA BIRD 82

The Cutty Sark Tall Ships' Race... son et lumière at Chartwell... some summer gardens worth a visit... and rural royal events.

Briefing researched by Angela Bird and Miranda Madge

Edited by Alex Finer

Spain: Marie Christine.  
Bronze medal by Dubois struck in  
1833 commemorating her  
acting as Regent.



## Royal Ladies



Russia: Anna, 1730-1740.  
Silver rouble.



Russia: Catherine the Great.  
Silver rouble, 1772.



Sweden: Christina.  
Silver riksdaler, 1642.



Holy Roman Empire:  
Maria of Burgundy. A goldmer or  
'schantaler' commemorating her marriage to  
Maximilian I. Dated 1479 but  
struck after 1511.

We have a large selection of coins, medals and numismatic books  
on display, and visitors are very welcome.



# SEABY

COINS AND MEDALS

BA Seaby Limited Audley House 11 Margaret Street London W1N 8AT  
Telephone: 01-580 3677 Telex: 261068



# McKenzie Ide & Co

48 Elizabeth Street, Belgravia, London SW1W 9PA Telephone: 01-730 9854

## **WEST HILL ROAD, WANDSWORTH, S.W.18.**

A delightful semi-detached Victorian HOUSE with a magnificent 150' garden and 38' double drawing room. Five Bedrooms, Two Bathrooms, Three reception rooms, Kitchen. C.H. Garden. Double Garage.  
**Price: FREEHOLD £140,000.**

## **EATON TERRACE, BELGRAVIA, S.W.1.**

A charming small period HOUSE with delightful open outlook at rear. Close to shopping and transport facilities of Elizabeth Street and Sloane Square. Four Bedrooms, 2 Bathrooms, Drawing Room, Dining Room, Kitchen. C.H. Garage. Garden. Burglar Alarm.  
**Lease approx 24 years @ £85 p.a. Price: £129,500**

## **RINGMER AVENUE, FULHAM, S.W.3.**

An attractive wider than average house in this pleasant road close to the shopping facilities of the Fulham Road and to Putney Bridge tube station. Three bedrooms, Bathroom, Double Reception Room, Dining Room/Kitchen. Paved Garden. Burglar Alarm.  
**Price: FREEHOLD £75,000**

## **SOUTH EATON PLACE, BELGRAVIA, S.W.1.**

A superb bright and sunny stucco fronted HOUSE on an exceptionally long lease. The house is in excellent decorative order and early viewing is recommended. 5 Bedrooms, 3 Bathrooms, 3 Reception Rooms, Kitchen. Staff accommodation of Bedroom & Bathroom. C. H. Entryphone, paved Garden.  
**Lease: approx. 70 years @ £700 p.a.  
Price £295,000**

## **ECCLESTON MEWS, S.W.1.**

A charming MEWS HOUSE with Garage, Patio and Roof Terrace. 3 Bedrooms, 2 Bathrooms (1 en-suite), Sitting Room, small Dining Room and Kitchen.  
**Lease: approx. 9 years @ £50 p.a.  
Price: £50,000**

## **LOXLEY ROAD, WANDSWORTH S.W.18.**

An exceptionally well presented and spacious family house situated close to Wandsworth Common. Five Bedrooms, 2 Bathrooms, 2 Reception Rooms, Kitchen/Breakfast Room, Cloakroom. South facing Garden.  
**Price: FREEHOLD £88,000**







# Gascoigne-Pees

Over 30 Estate Offices covering London & the South of England



**SW3** Situated in this most sought after garden square an end terrace house with delightful 55' garden. 4 bedrooms, 2 bathrooms, 2/3 receps, large kit/bkfst room, gas c.h. £219,000 Freehold.

## FURNISHED RENTALS



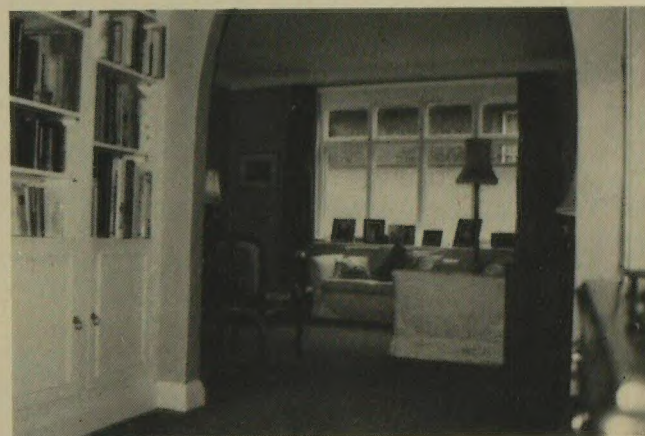
**SW3** just off Walton Street, a Chelsea period town house with delightful through reception room overlooking pretty garden, 2 bedrooms, study, kitchen, bathroom. £300 pw neg. Avail now 1 year +.



**SW1** an exceptionally pretty upper maisonette close Victoria, Belgravia etc., delightful L shaped reception room, lux kit, 3 beds, 2 baths. £165 pw avail now. Long co. let.



**SW1** A delightful terraced Penthouse with southerly views over garden square. Entrance hall, drawing room with fountained terrace, well fitted kitchen, 3 bedrooms, 2 bathrooms (1 en suite), lift, gas c.h. portorage etc., £120,000, 87 years, reasonable outgoings.



**SW3** Spacious duplex flat in this most central location. Double recep, dining room, 2 bedrooms, bathroom, kitchen, patio garden. £85,000, 70 years.



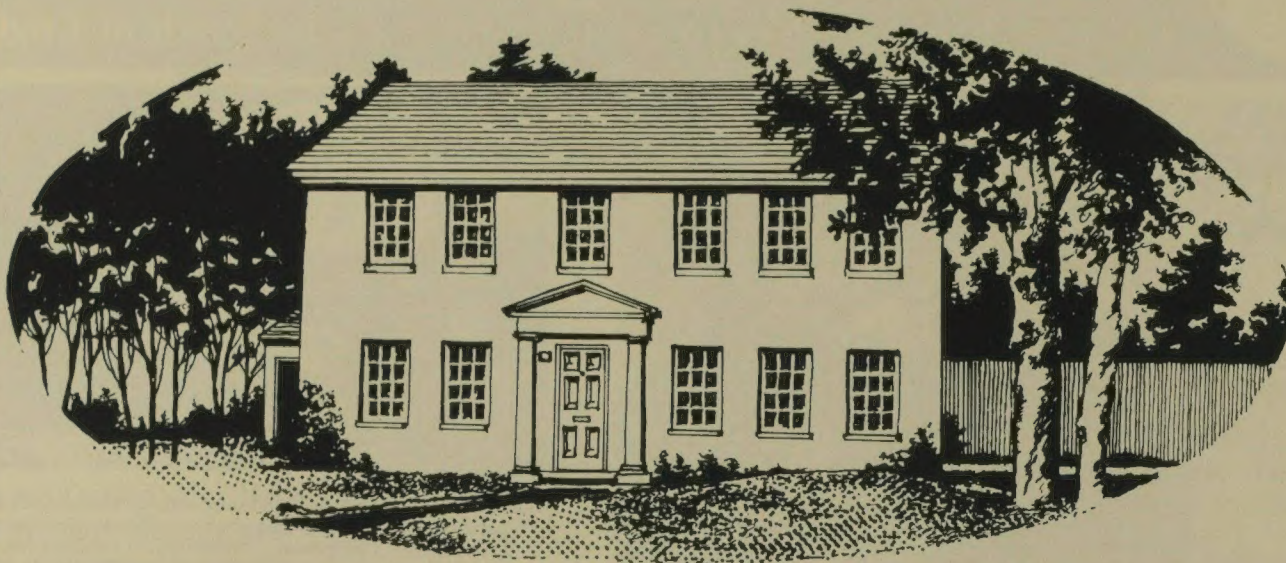
**Weybridge, SURREY** magnificently refurbished "Tarrant" built executive style quality home in St. George's Hill. 4 receps, fitted kit, 5 beds, 4 baths, games room, indoor swimming pool, double gge, 1 acre grounds. Substantial offer invited. Freehold.

London & Country Property Office  
54/6 Lower Sloane St, London SW1W 8BT.

Tel. 01-730 8762



*A Magnificent, Georgian style, 2 or 3 bedroom  
maisonette with 2 bathrooms and its own garage and garden  
in an exclusive gated estate.*



## **A Steyning at Cobham £62,000**

As you drive through the gates of Burleigh Park you pass other impressive homes set back on their own grounds.

Then between the trees you see an even more magnificent house. Your first reaction is that it is probably too big.

However, you press the bell; not realising until you step inside, that it is actually 2 superb maisonettes: each with its own entrance.

As you go through the bedrooms, the bathrooms, the magnificently fitted kitchen, the unusually large living room, you notice how much warmer, cleaner and quieter it seems to be.

This is because of the exclusive double insulation that cuts up to 30% off your fuel bills.

If you are interested at this point, contact Woking 76155 and ask how we can help you with both short & long term finance.

See the Steyning yourself any day (including Sunday) from 10am (if you are coming any distance 'phone Cobham 6896 first).

Burleigh Park, off Sandy Lane. 35 minutes from Hyde Park. 12 minutes from Kingston. 10 minutes from Guildford. 3-5 minutes from 1st class shops, schools and restaurants.

**Trollope & Colls**



Trollope & Colls Ltd., Goldsworth House, St. John's Road, Woking 70818.

ILN 4111



# Cluttons

**IN THE HEART OF MAYFAIR,  
JUST OFF GROSVENOR  
SQUARE  
8 LEES PLACE, W1.**

**SPECIAL REDUCTION FOR  
STRICTLY LIMITED PERIOD.**

Four Superbly Modernised Two to  
Five Bedroom Flats in Small  
Luxury Block.

Excellent Fully Equipped Kitchens  
and Bathrooms.

Lift. Porter. Independent Central  
Heating.

2 bedrooms, show flat—£210,000.  
4 bedrooms—£235,000.  
5 bedrooms—£275,000.

SOLE AGENTS.

LEASES 50 YEARS.

**Details from Mayfair Office.**



**ONSLOW SQUARE, SW7.**

**WE HAVE A SELECTION OF  
EXCELLENT FLATS  
OVERLOOKING DELIGHTFUL  
SQUARE GARDENS IN A QUIET  
AND WELL RUN ENVIRONMENT.**

The Accommodation ranges from  
One Bedroom to Four Bedroom  
Flats with 1/2 Bathrooms.

Lifts. Central Heating.

Access to Square Gardens and  
use of Tennis Courts.

Prices from £60,000 to £250,000.

**Details from Chelsea Office.**

**CHELSEA OFFICE 01-584 7704**  
127, Fulham Road London SW3 6RT

**MAYFAIR OFFICE 01-491 2768**  
74, Grosvenor Street London W1X 9DD



## The Alternative Approach to Banking

# THE HIGHER THE MANAGER/CUSTOMER RATIO THE FEWER DISSATISFIED CUSTOMERS.

We have more managers per customer than the other main High Street banks. That, in our view, is the way it should be, and that's the way we aim to keep it. It gives us distinct advantages over other banks which new customers are quick to recognise; particularly business customers, for whom it is supremely important to have ready access to their local branch management at all times. And at all places. Our managers make a point of visiting customers on their own ground as often as possible, to make sure they have a really thorough appreciation of each particular business and the kind of financial problems and opportunities that can be anticipated.

And the time spent with our management can be that much

more valuable, too, because the tightly-knit way we're structured means that our managers in their turn have ready access to all our top banking specialists, who are always ready to attend meetings, give on-the-spot advice, and when necessary make on-the-spot decisions.

It all adds up to a whole new approach to banking, a refreshing change from the kind of branch management lethargy that is so often generated by ponderous pomposity at the top.

So if you see your bank manager once in a blue moon, don't wait for the *next* blue moon, come and see us. We welcome dissatisfied customers.

## **WILLIAMS & GLYN'S** ❖ The Alternative Bank.

*'If you run your own business you'll find  
this booklet interesting,'*

SAYS BILL WAGSTAFF

*'It's called A Topical Look at Small Businesses  
and it's the latest title in the special series of booklets  
produced by our Business Information Service.'*

*'It's designed to provide small business proprietors  
with ideas on how to become more efficient, maximize  
profits and reduce tax liabilities, and includes useful  
information about Government schemes, enterprise  
zones, counselling organizations and special bank  
facilities, together with general advice on the  
day-to-day running of a business.'*

FOR A FREE COPY CALL IN AT ANY  
WILLIAMS & GLYN'S BRANCH, OR SIMPLY  
POST THE FREEPOST COUPON BELOW.

NO STAMP REQUIRED Post to Williams & Glyn's Bank Ltd.  
Dept. BIS FREEPOST LONDON SE1 7BR.

Please send me your free booklet  
A Topical Look at Small Businesses

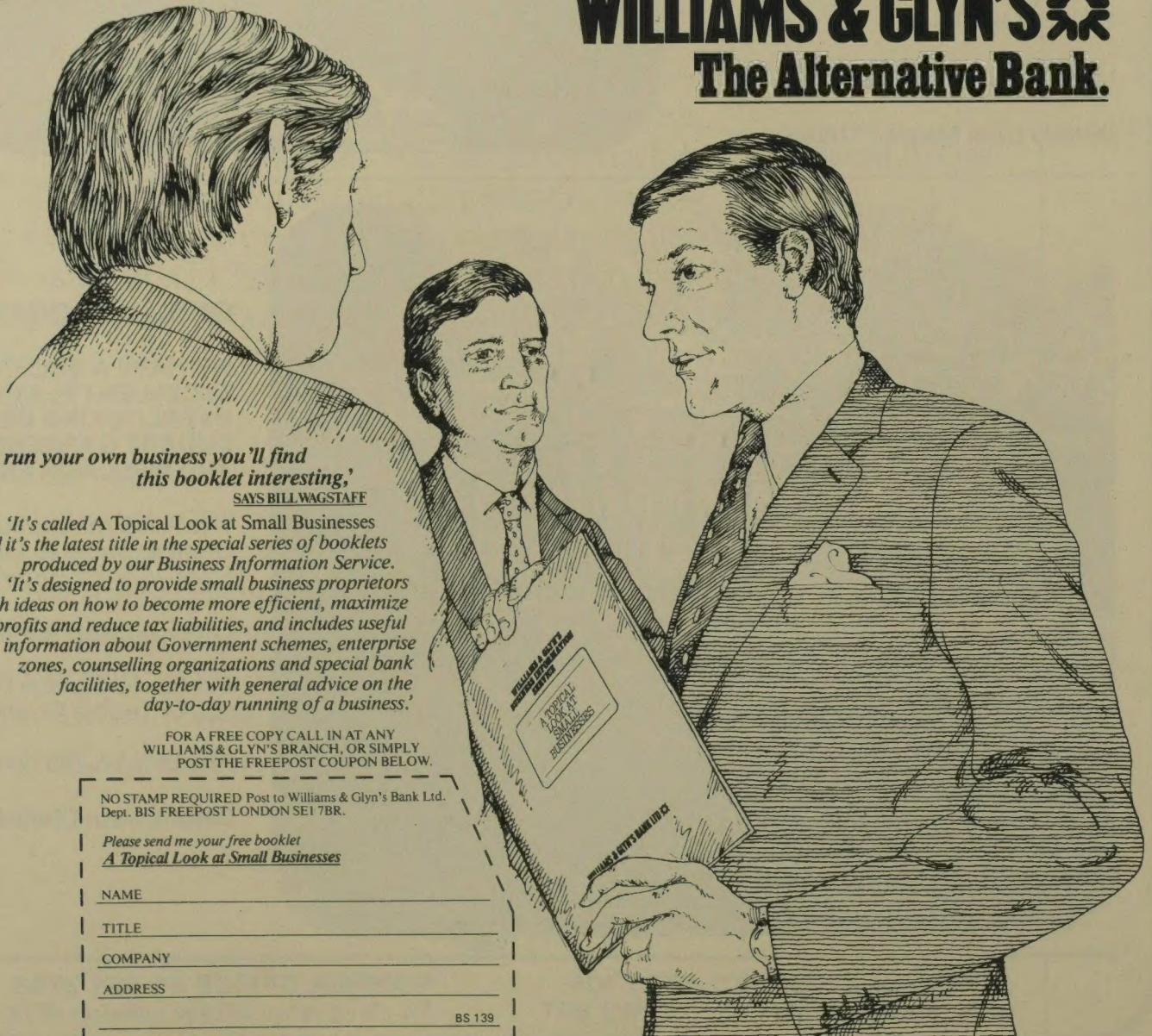
NAME \_\_\_\_\_

TITLE \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

BS 139





## A united kingdom

The recapture of the Falkland Islands has united the kingdom to an extent that has not been experienced since the Second World War. There can be no doubting that the Government's decisive response to the Argentine seizure of British territory was warmly supported by the great majority of the British people, although the risks of the operation and the inevitability of casualties were clearly recognized; and the courage and proficiency of the armed forces in carrying it out have become a matter of legitimate national pride. The Prime Minister, whose conviction and determination both accurately reflected the national will and gave it an unerring lead, has emerged as a leader capable of commanding the support of the majority of the country.

Political popularity can of course be fleeting. Winston Churchill was thrown out of office soon after leading Britain to victory in Europe, and Mrs Thatcher will not need reminding that less than a year ago the opinion polls were reporting that fewer than a quarter of the voters polled believed that she was doing a good job as Prime Minister. Today more than 50 per cent of voters are reported to be willing to vote for her, and more than 80 per cent approved of the Falklands operation.

With this greatly strengthened position the Prime Minister now has a fine opportunity to make progress on a number of outstanding issues at home and abroad, and to be able, in perhaps 14 months' time, to go to the country with every prospect of receiving a mandate for a further term of office—and it has always been her view that her Government would need two terms to achieve its objectives.

The first concern will be the security of the recaptured Falklands. Mrs Thatcher has made it clear that in her view what is now most needed is a period of restoration. The islanders and their British defenders have suffered too much to be expected immediately to begin talks about their long-term future. For the time being Britain must, and will, accept its responsibility to provide continuing defence, allowing the islanders to re-establish themselves. British firmness, the collapse of General Galtieri's junta, and the prospect of further political disarray in Buenos Aires are likely to deter any Argentine adventures towards the Falklands for some time to come. In the longer term, both to relieve Britain of the burden of cost and in order to establish for the Falkland Islanders a more permanent place in the world, an international security agreement will be needed.

A second immediate concern will be the question of Britain's defence. This entails not just the replacement of material lost in the Falklands conflict, and decisions about who pays for it, for the total cost of the war and for the on-going



expense of maintaining an effective defence of the south Atlantic territories, but raises again the old disputes about the nature of the country's defences. There will be strong arguments now to increase the overall defence budget so that Britain is better prepared and better able to meet unexpected emergencies of the Falklands type. It has been pointed out that had Argentina delayed its attack on the Falklands by some months Britain would have been without *Intrepid*, *Fearless* and *Invincible*—the first two being due to be withdrawn from service, and the third having been sold. But defences could only be increased at the expense of other demands on public spending, and others will argue that if there is to be increased spending on conventional defence then it would best be achieved by abandoning the commitment to the Trident nuclear programme. These are matters that will have to be decided, in the national interest, by the Government in the next few months.

No doubt the Prime Minister and those others responsible will wish, in coming to their conclusions, to take into account the findings of the inquiry that is to be set up into the origins of the debacle that forced the Government to launch the task force in April. This is one reason why it is to be hoped that the post-mortem will not be long drawn out. A second reason is the danger that any inquiry will, if prolonged, become divisive. There are already signs that some politicians seek to use the occasion to sling mud at each other across the floor of the House

and across the tables of television discussion programmes. They should restrain themselves. The purpose of the inquiry is not a witch-hunt but to establish fact and, it must be hoped, to ensure that any mistakes that were made are not made again. It needs no inquiry to establish that the public appreciated the example of all sides of Parliament acting responsibly and in the national interest during the Falklands crisis; the public have a right to expect that this interest should remain paramount now that the battle has been won.

The Government will no doubt seek to preserve an element of the present national unity in its main battles on the home front, those against inflation and unemployment. It will be right to do so, for these too should not be party political issues. From her now recognized position as a national leader, and with the general goodwill she enjoys, the Prime Minister should not now find it difficult to establish a broad consensus in the nation for measures which are clearly aimed at defeating these old enemies. She could, for example, emphasize that there is no essential difference in kind between those young men who showed such courage in the south Atlantic and those suffering, albeit less acutely and less conspicuously but still with considerable personal risk, in the mines, steel mills, fire stations and other hazardous and uncomfortable occupations and industries. If there is a difference, it is in motivation and leadership. Both were present throughout the Falklands campaign, and there can seldom have been a better opportunity for providing both within the United Kingdom.



**Monday, May 24**

Foreign ministers of the EEC decided in Brussels to continue trade sanctions against Argentina—Ireland and Italy again being excluded.

Britain accepted a £500 million cut in its 1982 EEC budget, less than had been asked for.

A car bomb exploded at the main gate of the French Embassy in Beirut, killing 14 people and wounding 17.

The head of the USSR's Committee for State Security (KGB) since 1967, Yuri Andropov, was named a secretary of the ruling Communist Party Central Committee.

In the 20-month Gulf war, Teheran claimed that Iranian forces had broken through Iraqi defences at Khorramshahr. Iraq confirmed the claim the next day and announced the withdrawal of their forces to defend the borders with Iran.

**Tuesday, May 25**

The British destroyer *Coventry*, sister ship to the *Sheffield*, was hit by a bomb and sank and the *Atlantic Conveyor*, a Cunard container ship, had to be abandoned after a day of heavy Argentine air attacks in the Falkland Sound. 20 men from the *Coventry* were killed and four died on the *Atlantic Conveyor*, which sank six days later.

The three-man crew of the British helicopter that crashed near Santiago on May 20 gave themselves up to the Chilean authorities and were handed over to the British Embassy.

British Aerospace announced the loss of 950 jobs by the end of the year at Hurn in Dorset, Filton in Avon and Weybridge in Surrey.

Unemployment figures in Britain for May again fell to below three million: 2,969,443 or 12.4 per cent of the working population.

**Wednesday, May 26**

The Queen opened the £167 million Kielder reservoir in the North Tyne valley, Northumberland.

**Thursday, May 27**

The British task force began to move out from the San Carlos bridgehead towards Port Darwin and Goose Green. During Argentine air attacks four marines were killed and 20 injured. Two Argentine Skyhawk bombers were shot down; an RAF Harrier was hit by Argentine gunfire and its pilot, who ejected over enemy territory, was later rescued.

The Conservatives won the Beaconsfield by-election with a majority of 13,053. The SDP/Liberal Alliance, with a Liberal standing, came second. The Labour candidate lost his deposit.

Tottenham Hotspur beat Queens Park Rangers 1-0 in the FA Cup replay at Wembley.

**Friday, May 28**

Port Darwin and Goose Green on East Falkland were taken by the 2nd Battalion Parachute Regiment. Among the 17 British soldiers killed was the battalion commander, Lt-Col Herbert Jones; 31 were wounded. 1,400 Argentine prisoners were taken, about 120 of them wounded.

Pope John Paul II arrived at Gatwick at the start of his six-day visit to Britain.

Lord Denning, 83, Master of the Rolls, announced he would retire at the end of the current legal year on July 31.

**Sunday, May 30**

Royal Marines, advancing towards Stanley, captured Douglas Settlement and Teal Inlet.

**Monday, May 31**

Doris Leslie, the novelist, died aged 80.

**Tuesday, June 1**

An Argentine Hercules transport aircraft was shot down 50 miles north of Pebble Island by a Sea Harrier flying from the carrier *Invincible*.

Bombs exploded at four American

Army installations in West Germany, causing damage estimated at £84,000. The extreme left-wing Revolutionary Cells, a Baader-Meinhof splinter group, claimed responsibility.

**Wednesday, June 2**

The British task force, within 7 miles of Stanley, were digging in on the hills dominating the town. Heavy bombardment of the Argentine positions continued. Two British Harriers were damaged and forced to ditch; their pilots were recovered safely.



President Reagan left Washington for a 10-day journey in Europe, beginning with an economic summit meeting in Versailles and including visits to London, Bonn—for a 16-nation Nato meeting—and Rome.

British Petroleum raised the price of petrol at the pumps by 7p a gallon to an average of £1.70. Other major companies followed suit.

The National Theatre signed a £240,000 sponsorship deal with Imperial Tobacco.

*Golden Fleece*, the 3-1 favourite, ridden by Pat Eddery, won the Derby by three lengths from *Touching Wood* (Paul Cook up) in 2 minutes 34.21 seconds, the fastest time since Mahmoud's in 1936.

**Thursday, June 3**

British Harrier aircraft dropped thousands of leaflets over Stanley urging the Argentine garrison and commander to surrender. An RAF Vulcan bomber with a crew of five, engaged on a radar reconnaissance patrol, made an emergency landing in Brazil. It was allowed to leave on June 10 after its armaments had been removed.

The Conservatives won the Mitcham and Morden by-election from Labour with a majority of 4,274. The SDP candidate, Bruce Douglas-Mann, who sought re-election having switched from the Labour Party, was second, with 29.5 per cent of the votes. Labour came third. The poll was 48.5 per cent.

The Israeli ambassador to Britain, Shlomo Argov, was shot and critically wounded near the Dorchester Hotel in London. His Jordanian assassin was shot by security men and he and two other men were later charged with attempted murder. The dissident Palestinian group Al-Asifa later claimed responsibility.

A Spanish military tribunal sentenced Lt-Gen Jaime Milans del Bosch and Lt-Col Antonio Tejero Molina to 30 years' imprisonment for the attempted coup in February, 1981.

Three weeks of intense fighting were reported between Soviet and Afghan

government troops and Muslim insurgents in the Panjshir Valley, about 40 miles from Kabul. The Muslims claimed to have killed more than 1,000 of their opponents.

The discovery was reported of a mass grave containing the remains of nearly 1,000 people near a former French military base at Khenchela, north-west Algeria. The deaths date from the war of Algerian independence in the 1960s.

**Friday, June 4**

In the United Nations Britain vetoed a resolution calling for an immediate ceasefire in the Falklands. The United States also cast a veto but then said they would have abstained had instructions not come too late.

Israeli fighter jets bombed Palestinian targets near Beirut in Lebanon, causing extensive damage and killing at least 50 people.

The Swedish Navy sealed off the gulf of Bothnia in a search for a Soviet submarine suspected of spying. On June 8 shock charges were dropped near an unidentified submarine in Swedish waters.

A week-long wave of sabotage attacks hit South Africa culminating in an explosion in the offices of the President's Council in Cape Town in which one man was killed.

British nurses voted by a two to one majority to reject the Government's 6.4 per cent pay offer.

**Saturday, June 5**

It was announced that the British climbers Joe Tasker and Peter Boardman had been killed while attempting a new route on the north-east face of Everest on May 17/18.

**Sunday, June 6**

Israeli troops invaded southern Lebanon in a three-pronged attack on Palestinian positions. Fighting took place between Israeli and Syrian troops stationed in Lebanon in the Bekaa valley. Within 24 hours the Israelis had advanced to within 17 miles of Beirut, having taken the Palestinian strongholds of Tyre, Nabatiyeh and Beaufort Castle. The United Nations' demand for an immediate and unconditional withdrawal and a resumption of the ceasefire was ignored.

British forces took Fitzroy Settlement and Bluff Cove, south of Stanley, in a 50-mile helicopter dash from Swan Inlet.

**Monday, June 7**

Rebel forces seized the Chad capital, Njamena. President Goukouni Oueddi was believed to have fled to Cameroon.

The Royal Shakespeare Company's production *The Life and Adventures of Nicholas Nickleby* won four awards, including one for the best play, at the Tony awards ceremony in New York.

**Tuesday, June 8**

The frigate *Plymouth* and two British troop-landing ships, *Sir Galahad* and *Sir Tristram*, were damaged in Argentine air attacks at Bluff Cove. Five British sailors were wounded on the *Plymouth*, and 50 men were killed and 57 wounded from the landing ships. Four Argentine Mirages and at least two Skyhawks were destroyed.

An American-owned Liberian-registered supertanker, *Hercules*, was damaged in a bomb attack 480 miles north-east of the Falkland Islands—well outside the exclusion zone. The Ministry of Defence said British aircraft were not involved.

Israeli troops were reported 9 miles from Beirut airport. Six Syrian MiGs were shot down in dog fights over the Lebanese capital and northern Israel.

High street banks in Britain cut their base rate to 12½ per cent.

All 129 people on board were killed when a Brazilian Boeing 727 crashed near Fortaleza, Brazil.

The Soviet republic of Georgia rationed butter and sugar, the USSR's first food rationing since the 1940s.

**Wednesday, June 9**

Iraq announced it was ready to observe an immediate ceasefire in the Gulf War with Iran, and to withdraw from all occupied territories within a fortnight. Iran rejected the offers, demanding a complete withdrawal first.

**Thursday, June 10**

Rainer Werner Fassbinder, the German film director, died aged 36.

**Friday, June 11**

The Pope arrived in Argentina for a two-day visit.



Joseph Gormley, former president of the National Union of Mineworkers. Sir Raymond Pennock, former president of the CBI, and Elizabeth Carnegie, chairman of the Manpower Services Commission's Scottish committee, received life peerages in the Birthday Honours.

The Israelis called a ceasefire with Syrian forces in the Lebanon. Fighting with Palestinian guerrillas continued.

Thousands of demonstrators opposed to nuclear arms and American policies on the Middle East and Central America protested against President Reagan's visit to West Berlin, at the end of his European tour.

The general election in Mauritius resulted in the defeat of Sir Seewoosagur Ramgoolam's Labour Party. He resigned on June 15 to be replaced by Aneerood Jugnauth as head of an administration drawn from the Movement Militant Mauricien and the Parti Socialiste Mauricien, which between them won all 62 contested seats.

**Saturday, June 12**

British forces captured Argentine positions on the western outskirts of Stanley, taking Mount Longden, Two Sisters and Mount Harriet. The destroyer *Glamorgan* was damaged in air attacks and nine men were killed, 17 injured. About 400 Argentines were captured.

EEC finance ministers agreed a 5.75 per cent devaluation of the French franc, a 2.75 per cent devaluation of the Italian lira and a 4.25 per cent upgrading of the West German mark and the Dutch guilder.



Dame Marie Rambert, founder of Ballet Rambert, died aged 94.

**Sunday, June 13**

The Israeli government presented America's Middle East envoy with a series of conditions for withdrawal of its forces from Lebanon. A ceasefire between Israeli and Palestinian forces,

which began at 9pm on June 12, was reported broken by both sides.

King Khalid ibn Abdul-Aziz of Saudi Arabia died aged 69. His brother, Prince Fahd, 59, succeeded him.

**Monday, June 14**

A ceasefire was agreed between British and Argentine forces after British troops had entered the outskirts of Stanley, East Falkland. On June 15 Argentine forces on both East and West Falkland surrendered to the British land forces commander, Major-General Jeremy Moore. Over 10,500 Argentine prisoners of war were taken. Total British casualties were put at 255, including civilians; Argentine losses at 692 dead excluding air force losses.

Israel sought negotiations with a newly formed coalition government in Lebanon as their forces completed the encirclement of the Lebanese capital, Beirut. 9,583 Lebanese and Palestinians had been killed and 16,608 wounded in the invasion.

Street clashes marking six months of martial law in Poland took place in Gdansk and Nowa Huta. A nightly curfew was reimposed.

**Tuesday, June 15**

Prime Minister Margaret Thatcher announced in the House of Commons that the governor of the Falklands, Rex Hunt, would return as soon as possible to the islands and share administration with Maj-Gen Jeremy Moore.

Tear gas was used on about 15,000 demonstrators in Buenos Aires protesting at the Argentine defeat and demanding to see President Galtieri, calling for "no surrender".

President Brezhnev of the Soviet Union pledged in a message to the United Nations' special session on disarmament that his country would not be the first to use nuclear weapons.

England won the first Test match of the Cornhill series against India by seven wickets.

**Thursday, June 17**

General Leopoldo Galtieri was deposed as President of Argentina and C-in-C of its army. After 12 out of 14 senior generals had voted to use diplomacy only to continue the campaign to take over the Falklands, General Alfredo Saint Jean was appointed interim president, his successor as army chief was named as General Cristino Nicolaides. The navy chief, Admiral Jorge Anaya, also lost his post, leaving the air force commander, Brigadier Lami Dozo, as sole survivor of the three-man junta.

The Israeli Cabinet, at the request of the US envoy Philip Habib, agreed to a 48 hour ceasefire in Lebanon to enable about 10,000 PLO guerrillas fighting round Beirut to lay down their arms.

**Friday, June 18**

The government of Argentina announced it had no intention of formally declaring an end to hostilities, which could be reached only when Britain lifted the naval and air blockade, removed trade sanctions and withdrew its troops.

The *Canberra* and *Norland* sailed from Stanley under safe conduct passes with about 5,500 Argentine prisoners for repatriation via Puerto Madryn. They landed there on June 19.

Curt Jurgens, the German actor, died aged 69.

**Saturday, June 19**

British troops recovered Thule in the South Sandwich archipelago, about 400 miles south-east of South Georgia, where Argentina had established a scientific station in 1976. No fighting was reported during the operation.

**Sunday, June 20**

EEC ministers voted to drop trade sanctions against Argentina but agreed they would be reintroduced if there was more fighting in the south Atlantic.





PRESS ASSOCIATION



PRESS ASSOCIATION



PRESS ASSOCIATION

**Falklands regained:** After 10 weeks of Argentine occupation, the Union flag flew once again over the Falklands. On June 14, with British troops in command of the heights round Stanley, Major-General Jeremy Moore received the surrender of all Argentine forces on the islands with their equipment, and the task of clearing up began.



July 82



PRESS ASSOCIATION



PRESS ASSOCIATION



More than 10,500 Argentine soldiers were taken prisoner, many of them hungry, weak from exposure or ill. As they assembled they gave up their weapons under the eyes of British troops. The first shipment of prisoners, some 5,000 of them, were put on board the *Canberra* for the passage home to Argentina.





ARKA GRAPHICS



PRESS ASSOCIATION

Air drops over Stanley airport of vital equipment for the task force continued to be made by RAF Hercules transport planes for some days after the surrender until the runway, which was damaged but not put out of action by British aircraft in several attacks during the course of the fighting, could be properly repaired.





Top, survivors from the troop-landing ship *Sir Galahad*, seen ablaze in the background, come ashore at Bluff Cove after an Argentine air attack in which the *Sir Tristram* and the *Plymouth* were also damaged and 50 men were killed. Above, a Royal Navy Sea King helicopter hovers over life-rafts to pick up survivors.





PRRESS ASSOCIATION

Top, soldiers of the 5th Infantry Brigade landing at San Carlos Bay. Centre left, a wrecked Argentine Pucara aircraft at Goose Green. Above left, a Falkland Islander helps to transport British troops and supplies through the settlement of Teal Inlet. Above right, a Royal Marine mortar team dug in on the slopes of Mount Kent.



## WINDOW ON THE WORLD

**Invasion of Lebanon:** West Beirut was the Palestine Liberation Organization's last stronghold after Israel had succeeded in its objective of destroying PLO military positions in Lebanon through a series of air, sea and ground attacks. The Israeli advance into Lebanon, which involved clashes with Syrian troops as well as Palestinian, was swift and halted at Beirut where Israeli troops encircled the capital.



ASSOCIATED PRESS

An elderly resident of Sidon, who fled when Israeli troops poured into the city (below) returns home. Right, the aftermath of an Israeli air raid on Khalde.



ASSOCIATED PRESS







#### Winning design for Vauxhall site:

A design consisting of a series of L-shaped office blocks with banks of flats, a glazed shopping mall and an embankment walk opening into terraced gardens has won the competition for a 1.5 million square foot development for the Vauxhall site on the south bank of the Thames which has had a 30-year history of planning failures, one of the most recent being the controversial Green Giant. The idea of a competition originated from the Secretary of State for the Environment, Michael Heseltine, who stated that if the winning design displayed real architectural merit he would present it direct to Parliament for planning approval by-passing Lambeth council, the local authority. The competition, devised by Arunbridge, the property developers, in conjunction with RIBA, was split into two stages, the first attracting 128 entries. As part of the process for the second stage a public exhibition of eight designs was mounted on the site and visitors were invited to express their views. The winning scheme, submitted by Sebire Allsopp with Ted Happold, was chosen in preference to submissions from more famous partnerships because it appeared to be the most feasible commercially while offering public benefit from a long raised walkway with a suspension bridge and large gardens. It can be built in separate phases of between 50,000 and 150,000 square feet and let to commercial tenants in separate parcels. The scheme has now been approved and a special development order is before Parliament.

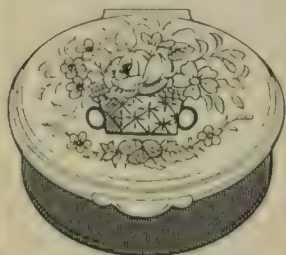




## CRUMMLES ENAMELS

English Painted Enamel Boxes have been famous for more than 200 years. Today Crummles & Co. are making enamel boxes with the same traditional qualities as their predecessors.

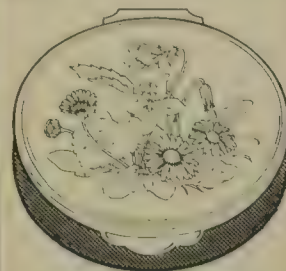
The enamels illustrated are selected from a vast choice of hand-painted designs in the Crummles collection. These are available from selected outlets throughout the country including Aspreys, Fortnum and Mason, Thomas Goode, Harrods, Mappin and Webb and Mulberry Hall of York.



**'Basket of Flowers'** An old-fashioned design revived by Crummles painted attractively in the traditional manner and set on a heliotrope base. 1.9" wide oval. V16 £26.00.



**'Summer Flowers'** An arrangement of dog roses and Michaelmas daisies set on a pink base. 1 3/4" diameter. M25 £23.05.



**'Violets and Daisies'** Charming painted on this small oval box with a pale green base. 1.9" wide oval. V51 £26.00.

Flowers, the traditional subject for so many 18th Century enamels, have lost none of their charm over the years. The three English Enamels illustrated capture their perennial appeal and make them a perfect gift for all occasions.



Crummles & Co.  
Enamel Box Makers  
2 Cromer Road Poole Dorset  
Telephone: 0202 766877

## FOREIGN AFFAIRS

# The politics of war

by Norman Moss

"War is only a part of political intercourse, by no means an independent thing in itself... War is nothing but a continuation of political intercourse, with an admixture of other means." Thus Carl von Clausewitz, the foremost theoretician of war.

This statement will be repugnant to many people. It will be repugnant to the soldier who is fighting a war. To the soldier war is, at its most intense moments, a thing of fury and struggle and suffering and terrible fear. He may see his comrades killed and mutilated, and fuel himself with anger at the enemy that did it. He probably will not like to be told that he is simply engaging in a kind of political intercourse.

It will offend the person who has a son or husband or father at the battle-front, and daily fears bereavement. This person does not want to be told that this tragic loss, if it occurs, will be the price for practising a kind of politics, a subject which, for most people, is peripheral to their life and their deepest concerns.

It will offend the supporter at home who cheers on "our lads", gains vicarious satisfaction from their victories, and burns with righteous anger at his nation's enemies.

Here is another statement about war: "When men become locked in battle... there should be no artifice under the name of politics which should handicap your own men, decrease their chances of winning, and increase their losses." This was General Douglas MacArthur, explaining his philosophy after he had been fired by President Truman as commander of the Allied forces in Korea because he could not accept the political constraints placed upon his conduct of the war.

That phrase "artifice under the name of politics" summons up an image that comes readily to many people's minds: the straightforward soldier, locked in battle, hobbled by the politicians, those wily merchants of power and artifice.

These two different views of war have deep roots: they go back to different conceptions of war that have come down to us. One sees war as an instrument of statecraft, to be employed cold-bloodedly like any other, in a measured, calculated way to achieve desired ends. The other sees it as a struggle for some high purpose worthy of great sacrifice.

The latter is more congenial to a democracy, where the people must be consulted about the sacrifices which they are to make in a war, and involved in its purpose.

Yet most wars, and certainly most wars since then, have not been all-out struggles, but have been limited wars, in their aims and in the means

employed, and therefore politics has played a part in their conduct. Arguments between politicians and some military men have been a feature. Why can't we bomb the Yalu bridges, and the Chinese airfields in Manchuria? Why shouldn't we carry on all the way to Suez? Why can we bomb Haiphong but not Hanoi?

All military men, in a democracy at any rate, will agree in principle that of course the decisions on when to take military action and even what action to take are political, and should be left to the elected representatives of the people. They are not always ready to accept in practice that what military action to take and how to take it may have to be political decisions sometimes. In this as in other areas of life, means and ends overlap.

A great deal of attention has been paid in recent years to the problems of fighting a war that is not an all-out war, establishing limits and seeing that those limits are recognized. The reason for this is easy to see. With the advent of massive nuclear arsenals, the two super-powers have enough weaponry to wipe out each other's entire populations. Unlimited war for them would be national suicide. In the presence of thermonuclear weapons, the brakes on the war machine are more important than the accelerator.

One theme that has emerged often in these ruminations on limiting wars is the importance of being clear about war aims and adjusting military means to them. Sometimes these aims are lost sight of, in the choice of means. The Suez conflict was marred from the start by a fuzziness on the British side about the aim. Was it to restore the Suez Canal to international control? In that case, pressing on to Suez would have made sense, but only if we were prepared to stay there. Was it to topple Nasser and replace his government with one more responsive to Western interests? Then perhaps the goal should have been Cairo, not Suez.

The conflict over the Falklands was limited in its aims, and therefore in the means employed. Like other such conflicts, it had from the beginning the potential for arguments between military men who were risking their lives or sending others to do so, and those who set the limits.

Attacks on Argentine airfields on the mainland might have blunted the air attacks on our task force and saved British lives. An attack on Argentine submarines in port might have helped protect our fleet. The arguments against carrying out such attacks were not military but political. We would then have been attacking not the Argentine military forces but Argentina. This would have been appropriate if the aim was to conquer Argentina, but not if it was to recover the Falkland Islands and then create a situation in

which they could live in peace.

Observing this limitation may have been one-sided. Argentina did not need to show restraint in not attacking our mainland. But their mainland bases were out of bounds, not because we or even they designated that boundary, but because it is there and easily recognizable as a boundary to all sides.

For boundaries there must be in a war. Much of the study of limits of war in recent years has been in how to establish and recognize boundaries that are acknowledged by both sides. Clearly this is not done by laying down rules in advance, like football teams agreeing to keep the play on the pitch. For one thing, if the two sides could trust one another that much, they would not be fighting in the first place. So a boundary is accepted, even though it may favour one side or the other and may sometimes be inconvenient to both, just because of its high visibility. Both sides see it as a boundary, and must recognize the significance of crossing it. Sometimes the boundary is a geographic one; sometimes it is of a different kind, for instance, the boundary between nuclear and non-nuclear weapons. The decision on whether or not to halt at a particular boundary is dictated by war aims.

The course of the Falklands conflict would have been perceived immediately by Clausewitz. When Argentina would not make the relevant concessions in negotiations, Francis Pym said, "More military pressure is needed." So it was applied and there was a war in the Falklands. The shooting started even while the negotiations at the United Nations were going on, and as the talking tailed off the fighting escalated with the invasion of the islands. Now the conflict that slid from negotiations into war will slide back into negotiations again. Clausewitz would say that the discourse changed its nature, but was uninterrupted.

If ends should determine the choice of means, it is also true that means often influence ends. The results of force cannot be the same as the results of negotiations. Lives have been sacrificed and blood spilled, and this changes things, particularly in a democracy. When the Prime Minister said, when the UN negotiations were broken off, that all the offers the Government had made before then were null and void, she was stating a fact, not an intention. The value of a thing can change through the means of acquiring it. The Falklands were regained by heroism and sacrifice, and thus they have a quite different significance for Britain than they had before. If or when negotiations over the Falklands resume, the roll of the dead on both sides will lie on the negotiating table. It will be more difficult then for either side to concede some of what these men died for.

July 82



# A view of history

by Sir Arthur Bryant

It is just 46 years ago this July since I was unexpectedly invited by its then editor, Sir Bruce Ingram, to contribute a weekly page for this famous magazine, first temporarily during G. K. Chesterton's sudden illness, and then, almost immediately following his death, permanently. I had already in the preceding years contributed at least one article to its special commemorative numbers on the Jubilee of King George V, as later I was to do on the Coronation of his son, George VI, and of his grand-daughter, our present Queen, and on her own Jubilee. In this way I became connected as a kind of free-lance historian attached to the most historically orientated of all national periodicals.

For 140 years, ever since its first appearance in May, 1842, *The Illustrated London News* has provided its wide public not only with news and pictures of the chief global events of the day, but with a continuing and ever-growing historical record of those events preserved for posterity in the wider scale and sweep of history. Throughout the whole of the present century, as during more than half of the last, it has continued to do so. It has thus surveyed in picture and letter-press, week by week and more recently month by month, the course of world events over an immense span of time.

In the summer of its opening in 1842 it depicted, and chronicled in its letter-press, the nearest this country has ever come, since the Peasants' Revolt of 1381, to a social revolution. Then, the people of the industrial north and midlands, who were starving, turned out in protest and riot against the appalling poverty and deprivation from which they were suffering during a period of acute economic depression, at a time when those who worked in the new factories and mines were unrelieved by any state or even local government form of social security.

Thereafter the pages of this famous periodical, both pictorial and written, recorded in detail every major historical event of the 19th century, including the Crimean War and the Indian Mutiny, the American Civil War and the saving of the Union, with all its immense implications for the human future, by the great, and at first despised and derided, prairie-lawyer President. A few years later it witnessed the creation, through Prussian military belligerency, of a united Germany with all its awful future consequences for the peoples surrounding it. It saw and reported, too, the creation, also for the first time, of a united Italy; and the peaceful emergence out of the vast British colonial empire of new, independent and democratic nations.

It described and depicted week by

week the terrible world wars of our century, and their legacy, through reckless borrowing at interest on the future, of ever-growing inflation and taxation; the Russian and Chinese communist revolutions and the triumph in many parts of the world of revolutionary or armed Marxism over the deficit-finance capitalism of formerly free nations; the rise to untrammelled power in industrial Britain of politically organized trades unionism; the extension of the franchise to women and to the entire adult nation; the transport revolution both in this country and throughout the world—the coming, in turn, of the Railway Age, the Motor Age, and the conquest of the air. And, with all this, the immense advances of science in both the relief and the infliction of human suffering.

No other magazine or journal can ever have surveyed and recorded in such detail such an immense range of history. Within my own experience of 60 years of accumulating historical material for the writing of history, I can think of no other single comparable, continuous, non-official, comprehensive record of events which surpasses or equals that presented by those 200 and more massively bound folio volumes of the Victorian and early Edwardian eras and their unbound successors lining or piled up on my shelves.

My own part in this comprehensive work of historical record has been a modest, though long one—46 years of contributing a weekly, and now monthly page of general comment to what I believe is the oldest extant column in British, and even global, journalism, and which for 31 years before me was contributed by the great

prophet and poet-journalist, G. K. Chesterton.

When in the year of King George V's death and of the brief reign and abdication of Edward VIII, I was asked to deputize for G. K. Chesterton during his terminal illness, it was as a historian, rather than as an essayist or national prophet like that great seer and master of penetrating paradox, that I took his much-missed place. And though my contributions have covered a wide range of subject, their consistent and recurrent theme has been that of historical comment on the contemporary political and social scene.

Indeed, throughout them I have been writing on and off a kind of broken commentary on contemporary history, not in detail like *The Illustrated London News* itself, but in broad outline. Thus for six years, in the 300 or so weekly *Our Notebooks* which I contributed during the Second World War, more than a quarter constituted a more or less continuous narrative of the war as experienced by a historian living through it. And twice, in 1938 and 1939, and again in the present year, I have had to write articles on an impending war not knowing whether it would have broken out by the time they appeared in print.

Now, once again, at the time of writing—I hope by the time of publication the fighting on the Falkland Islands will be over and freedom will have been restored to their peaceful, inoffensive and self-governing inhabitants—I am having to comment on events and hostilities whose course during the weeks which necessarily have to elapse before what I have written can appear in print cannot be predicted. For in war events

move swiftly and an illustrated periodical, whose technical preparation and printing necessarily takes time, is bound to lag behind the course of events changing from day to day. Often I have had to comment on the course of operations and of the interclash of armies which it was impossible at the time of writing to foresee.

Yet it so happens today that had I had to write this particular page three days ago I could not have recorded for another month one of the great and, as I believe, historical achievements of the Royal Navy: the staging, in the course of a single night, of an amphibious operation only comparable—in the long record of amphibious operations conducted by Britain's fighting forces throughout her history—to that by which General Wolfe, in the hours of darkness, undetected by his enemy, carried a whole army from the waiting fleet in the St Lawrence River below to the Heights of Abraham above, where on the morrow it decided the fate and future of a new and predominantly British nation, Canada. In the present instance, 8,000 miles from home in the stormy wintry seas of Cape Horn and the south Atlantic, without any nearby base and in the presence of a strongly entrenched enemy operating from nearby land, sea and air bases, our forces achieved at San Carlos in the course of a winter's night an amphibious triumph every whit as remarkable and, future history may decide, as historically memorable. Nothing in the Royal Navy's long, glorious and sacrificial history, and that of its sister services, has ever reflected greater credit on those who planned and carried out the operations.

## 100 years ago



This sketch from the *ILN* of July 29, 1882, shows British troops going ashore to restore order in Alexandria after the naval bombardment of the city. The action forced the Egyptian army under rebel Arabi Pasha to withdraw.





*Wartski*

ESTABLISHED 1865

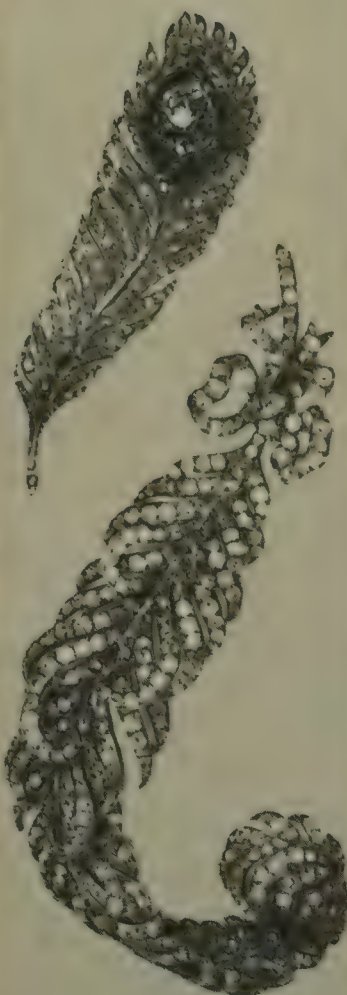
14 GRAFTON STREET  
LONDON W.1.

Telephones: 01-493 1141-2-3

Members of the British Antique  
Dealers Association

## JEWELLED FEATHERS

The peacock feather has a lilac pink sapphire at the eye surrounded by emeralds. The ostrich feather, which is probably by Oscar Massin of Paris, is tied at one end by a gem set ribbon. Both plumes were made in about 1860.



SHOWN SLIGHTLY REDUCED

# Museum of the Year Award winners



The City Museum and Art Gallery, Stoke-on-Trent, won the Museum of the Year Award of a cash prize of £2,000 and *The Illustrated London News* trophy. The museum houses one of the finest collections of ceramics in the world.



The Wordsworth Museum, seen from the roof of Dove Cottage, gained a highly commended plaque and a cheque for £500. A judges' special award of £1,000, sponsored by Book Club Associates, was given to Dove Cottage.





Scunthorpe Borough Museum and Art Gallery won the Imperial Tobacco Award of £1,500 for the best small museum. This set piece is from the Anglo-Saxon gallery.



The Museum of Modern Art, Oxford, won the Sotheby Award of £1,500 for excellence within the field of fine art. The museum is housed in an old brewery.



Winner of the Unilever Award of £1,000 for the best industrial museum was the Chatterley Whitfield Mining Museum. It preserves a complete working colliery.



The Watford Museum, housed in the former offices of Benskins Brewery, won the James Bourlet Award of £750 for the best temporary exhibition.





In competition, a car that doesn't stop quickly is about as useful as a car that doesn't go quickly.

As a competition driver this was a fact that Vincenzo Lancia understood perfectly.

From the very beginning he insisted that the cars he made be fitted with the finest, most up to date braking system.

Not surprising then that Lancia won nearly every motor-racing cup going.

'Ah,' do we hear you say? 'But Vincenzo Lancia passed on years ago. Do Lancias still live up to his name?'

In the last thirteen years Lancia has won the Monte Carlo Rally five times, the World Rally Championship thrice, the European Rally Championship and the World Championship for Makes twice, the Targa Florio, the RAC Rally, the Tour de France, and many more.

These rallies and races were won by cars like the Montecarlo, the Fulvia and the Stratos. But their showroom cousins have benefited from their experience.

## We developed a braking system that made us unstoppable.

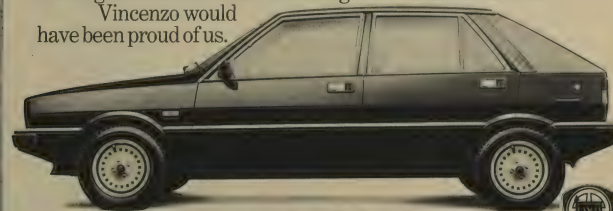
The Delta, for instance, was Car of the Year 1980. It is uniquely luxurious for such a compact car; the level of equipment and trim is second to none. Over 100 mph is achieved by its 1500 cc overhead cam engine and its acceleration is equally outstanding.

The Delta has front wheel drive, all round independent suspension and rack and pinion steering, giving it the sort of handling that Lancia have always been famous for.

For the driver's security, the Delta has 'crumple zones' front and rear; a collapsible steering column and special padding on the fascia and other interior surfaces.

And just so you won't need any of the safety features, we've given the Delta a super-efficient Duplex braking system, front floating discs and rear self-centring servo assisted drums.

Vincenzo would have been proud of us.



**Lancia: the driver's car.**



Lancia Delta £5429. Car featured with optional alloy wheels £179 extra. Automatic option £439. Prices and specifications correct at time of going to press and include seat belts, car tax and VAT, but exclude delivery and number plates. Performance data source Fiat SpA. The Delta carries a Cryla-Gard 6 year anti-rust warranty which covers all major parts and is subject to annual inspection by the dealer, paid for by the owner. For further details on Lancia contact Christopher Stelly, Lancia Marketing, PO Box 39, Windsor, Berkshire.





# The start of the Proms

by Keith Davis

As this year's season of Promenade Concerts begins, the author describes what it is like to be a prommer and part of the queue for the First Night.

Early in July you can tell that the Proms are not far away by observing the groups of youngsters in T-shirts and faded jeans, looking suspiciously like students, who gather in little knots around the Royal Albert Hall. This is the advance guard. Almost all of them are left over from last season, and they make up the hard core group, the ones who prommed more concerts than most the previous year, who queued the longest, and who are probably now discussing whether or not it is worth sleeping out for the First Night.

The purchase of the Proms prospectus sets the ball rolling; you can have it sent through the post, but the real enthusiasts pick up their copy in person at the box office. If you see that there is a popular conductor for the opening concert, or a popular work, or both, then queuing out is essential.

In the 1975 season the First Night programme was Mahler's 8th symphony—the symphony of a thousand—with Pierre Boulez and the BBC Symphony Orchestra. Outside the Hall, one week before the concert, appeared an array of sleeping bags that would have done credit to Pindusports. The reason for such dedication is, of course, to be one of the first to get into the Hall and so to occupy a prime position leaning on the rail at the front of the arena: there is a certain premium in being first in the arena queue on the First Night.

In previous years people would generally sleep out for a First Night, unless it was for something really spectacular, and would turn up around 7.30-8am on the day. But the beginning

of any season has now come, quite rightly, to be considered an event, and the trend is to queue out all night as a matter of course.

If you are foolhardy enough to do this, the best thing to bring when you come along is lots of bulky belongings—rolled up sleeping bags, large holdalls, etc.—to get a sizeable share of the pavement and to mark out your territory. Either out of excitement at the coming prospect or because of a hard mattress, hardly anyone sleeps. Most of the time is spent trying to keep awake so as not to miss anything. Some pass the time reading, others talking, playing chess or guitars, or just plain thinking. Walking about helps to keep a grip on consciousness.

Those who compose the overnight and daytime queue are generally either students on vacation, the unemployed seeking the time reading, others talking, playing chess or guitars, or just plain thinking. Walking about helps to keep a grip on consciousness. Those who compose the overnight and daytime queue are generally either students on vacation, the unemployed seeking the time reading, others talking, playing chess or guitars, or just plain thinking. Walking about helps to keep a grip on consciousness.

If you happen to be Number 1, the first to arrive, it is an unwritten rule that you take charge. Your first job when people turn up is to prepare a list, giving their name, time of arrival and position

in the queue. This does not mean simply extend beyond 30 places, mainly because it is too much of a chore to keep track of more people than this, doubly so if you are sleeping out and really want to sleep. It is usual during the day to allow folk to wander off for up to two hours to shop, do their laundry or anything they like, but if they are away for any longer they are deleted from the list. Sometimes the list itself will vanish from its normal place—wedged behind a pillar or a window frame—and reappear with names added, crossed out or changed around. It is not unknown for someone to come along on a normal Prom day, put their name on a list, disappear to work and turn up just before the doors open expecting not only to be still on the list but at the head of the queue.

Queue-jumping is a fact of life. It is hard on those who are "jumped", but it is an art and does require skill. The maximum effort is achieved when there are a lot of people in front of you. The classic gambit is to appear to recognize someone from, say, a previous season, walk up to them, preferably at the very front and discuss, loudly, anything that will make the bystanders think you have been coming for a long time and have known each other for years. If you pretend to be knowledgeable about music as well, they will be awed into believing you are a born front-runner.

If you happen to be a newcomer you will be careful where you tread. Those who know the ropes and who have a friend arriving much later and want to save a place will, when they arrive, sign the list "Bill and friend". Some people of wider acquaintance have even been known to put "... and party", so that any number of extras are able to squeeze into the line. A Prom queue such a polite affair that rarely does anyone queue the intruder.

You cannot, of course, think only about the First Night. Once you have got the prospectus the next thing to do is to look and see how much an arena season ticket costs, and to scrape together that amount and rush it to the box office. Penny for penny, "seasons" work out cheaper than the method of paying for concerts on the night, but there is a colossal demand for them so you just hope that you are one of the

lucky ones. This does not mean simply extend beyond 30 places, mainly because it is too much of a chore to keep track of more people than this, doubly so if you are sleeping out and really want to sleep. It is usual during the day to allow folk to wander off for up to two hours to shop, do their laundry or anything they like, but if they are away for any longer they are deleted from the list. Sometimes the list itself will vanish from its normal place—wedged behind a pillar or a window frame—and reappear with names added, crossed out or changed around. It is not unknown for someone to come along on a normal Prom day, put their name on a list, disappear to work and turn up just before the doors open expecting not only to be still on the list but at the head of the queue.

There are two equivalent doors for the prommers who queue for the gallery. No one knows much about them and nobody says even if they do. The gallery is not as glamorous as the arena. You cannot feel close to the music perched around the rim of the hall. And it is so wearying to close the Flights of long, dark echoing steps and an odd semi-darkness to welcome you. Some prommers would endure anything in preference to a seat.

Throughout the day the preparations go on within; outside on the pavements the long, anxious wait continues. Nobody can be in the swing of things if they can sit still, read a book or talk coherently among themselves. Crowds of faces are pressed up against the glass of door 11, looking to see what really goes on behind the scenes. Someone catches sight of a well-known soloist and everybody cheers. A group of 30 or so form up at the top of the steps opposite the Royal College of Music and give a display of Morris dancing. Not exactly dancing. The series of flourishes with some handkerchiefs; but it's all fun.

Only an hour or so to go. People who have brought a change of clothes nip down to the cloakrooms of the Royal College of Music across the way to drop a change of clothes in the men's places for miles. Any excess baggage usually finds a home in the back of someone's car. Fifteen minutes before the doors open, out comes a steward to straighten out the queue. Everyone moves nose to shoulder. Then the parade is inspected. You cannot take cushions inside; prommending is meant to be as spartan as possible, and concessions to comfort are frowned upon.

Both arena doors are supposed to be

opened simultaneously, though there seems to be so many locks and chains on the things that you are sure the other lot are going to get in first. If you are a season ticket holder you are at an advantage here, because you only have to flash the card on entry and off you go. Door 11 people have to line up at the cash desk and wait to be handed a ticket. Even if you have the correct money, vital seconds can be lost in this process. Nothing now stands between you and the arena except several flights of stairs and a corridor. The aim is to touch as few as possible on the way down. These are stone steps, so a slip could be nasty. They are not in a straight line either, so you keep having to turn to the left, and at the bottom end up feeling like a spinning top. Never mind about anyone in front of you; if they threaten to hold you up, there is no question of waiting politely behind them—they are pushed aside.

The thuds and shouts echo round as in a whispering gallery. With a last mad dash you scramble for the door which, annoyingly, opens outwards, fling it wide and rush into the arena straight for the front rail and collapse over it. It is all too easy in your dizzy state to run to the wrong end of the arena. If you are the first you take up a position in front of the rostrum, hands wedged to the rail so that nobody can budge you.

At this point, if you are wise, you will sit down until the orchestra show themselves, because several hours standing plays havoc with the concentration, even if you are used to it. The famous arena fountain in the centre does have seats around it, but it has been said that only women and children use them.

Most prommers tend to dress conservatively on the First Night, particularly those who know they are going to be in the front few rows. This does not make it a staid sort of evening but it is not a riotous one either, though it has its share of high spirits. A lot of people come along who have misconceptions on this score. They have seen the Last Night on television and take this to be representative of the whole season. There are a few concerts in a season when you can do your own thing, but for the most part Proms are simply classical music concerts.

One of the things that prommers, the

rest of the audience and even the orchestra enjoy are the chants. No prom would be complete without them. Anyone who has listened to the Proms on radio will be familiar with the "Heave-ho" when the piano lid is raised. The enthusiastic choring and applause when the "C" is sounded soon afterwards is again part of the tradition. This is how the more individual chants work. The first step is to convince those around you that what you want the prommers to shout at the tops of their voices is really worth shouting about. Things like "Hello, John!" to an orchestra member or fellow prommer are out, because they are too simple and too obvious. "Arena to orchestra—take me to your leader" was a good one in its infancy, but it drew fewer laughs through repetition. If there is a touch of the esoteric about what you want to say, so much the better. What you are really aiming to do is to convince everyone through your wit and inventiveness that you are a bunch of bright young things. I don't know who thought up the table tennis exchange, but that has become a classic. That's the one where the arena crowd shout "ping" and the echo from the gallery is "pong", and so on. You do have to get people on your side if you have an idea for a chant, otherwise it can prove embarrassing. Everybody may agree to go along with you, but after you've counted and everyone has opened their mouths, yours may be the only one making any sound.

Maybe in between movements there will be an outburst of coughing by the prommers, which they ironically intend as a commentary on those who cough mechanically in every pause. The interval is usually silent as we munch our way through ice-cream.

When the concert is over everyone feels thoroughly satisfied. Some prommers, in a state of euphoria, drift down to their pub, the Queens, just off Queen's Gate. The beer is good and keeps the tongues moving rapidly. Needless to say, there is no juke box here. Others make their way to Imperial College just around the corner and spend the night playing cricket in the quad. The majority turn their steps homewards to recuperate in time for the next concert. The Proms have begun.

Recently we have been giving good reasons why our Jewellery Consultancy Service is important to you. This extract from a client's letter speaks for itself.

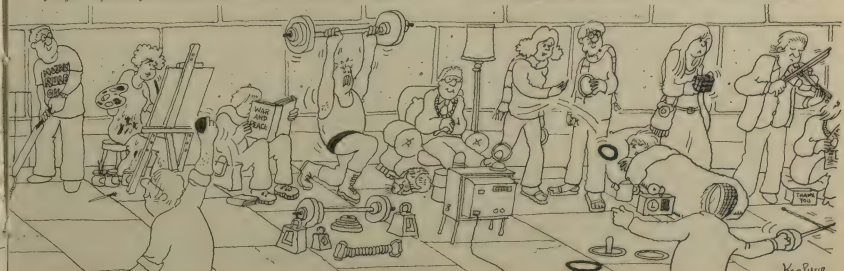
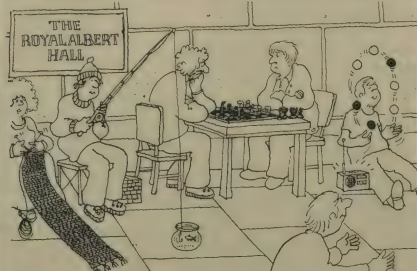
"Thank you so much for the delightful service I received and the truly wonderful price you obtained for my brooch. £2,640 was more than double the amount I had expected and your assistant was so kind and helpful I never for a moment felt any embarrassment. I have recommended you to a friend of mine who has a necklace to sell and I'm sure she will be as satisfied as I was.

I came to you following an enthusiastic message from my sister who was also a very satisfied customer."

When you wish to sell your jewellery, Richard Ogden will give you highest possible prices for an immediate sale. Alternatively he will display it for you, insured free, at retail prices in his windows, the only charge being a fee payable when it is sold.

## Richard Ogden

International Jeweller  
Specialist in Probate and Valuation  
Antique Silver also purchased at  
highest possible prices  
For an appointment  
please telephone 01-493 9136/7 or 6239  
28 & 29 Burlington Arcade  
Piccadilly London W1.



KanYua



# The last Viscount

by Rex Cowan

The author travelled on the last flight made by a Viscount of British Airways, and recounts the impressive history of this long-serving aircraft.

When Viscount Yankee Mike, piloted by the fleet's most senior captain, Jim MacDonald, touched down at Glasgow on May 8 at the end of its last scheduled flight from Shetland via Inverness it brought to an end 30 years of aviation history and the longest and most successful relationship that any aircraft has had with Britain's national airline. It also signalled a wave of sadness and nostalgia among British Airways' Scottish routes staff from the stewardesses to the fitters and engineers, who had nothing but praise for the aircraft's reliability and stamina.

In the age of the short-haul jet, sharp competition between airlines and the parlous state of British Airways' finances, there is little room for a fuel-hungry, four-engined, turbo-prop airliner, no matter how safe and efficient it is. Despite its historical importance to the British aircraft industry and the development of passenger flight, the faithful Viscount has come to the end of its service with British Airways. It has been sacrificed to save British Airways' Scottish routes from closure under the survival plans drawn up by those closest of its admirers—the staff of the Scottish Division. In a joint staff-management package they advised the axing of the six Viscount 800 series and their replacement by six smaller twin-engined Hawker Siddeley 748s, the so-called "budgies".

No other passenger aircraft, except the DC3 Dakota, has played so revolutionary a role in aviation. Not only was the Viscount the first turbo-propeller aircraft designed to carry passengers, it also introduced a high degree of passenger comfort and dignity. It will be remembered for its spacious cabin, oval windows—larger than those of any other aircraft—its relatively noise-free engines (you could speak to your neighbour without shouting), its stability in flight and even its ingeniously designed lavatory with a pull-down wash basin and what a senior pilot described to me as "the largest airborne lavatory seat in the business".

The four Rolls Royce Dart turbo-prop engines, smooth and silent in comparison with the piston-driven engines of the day, gave the pilots great flying flexibility and safety, but despite its advanced technology that did not mean the end of the glory days of flying, for the Viscount's versatility still relied on old-fashioned pilot skill, of a different sort from the computer-oriented technology needed by those flying present airliners. Passengers in Tridents would have felt envious and puzzled if they had seen the Viscount pilots nursing their aircraft into a safe

landing at Glasgow Airport when strong tail winds made it impossible for jets to land.

The development of the Viscount emerged out of the Brabazon Committee's requirements in 1942 for a safe, economical aircraft to be designed for the European routes. The first prototype with its four Dart engines flew on July 16, 1948, then carried out a few route-proving flights for British European Airways in 1950, and the first of the 700 series, then "stretched" to carry up to 48 passengers, flew on its maiden scheduled flight to Cyprus from London via Rome and Athens on April 18, 1953. It had originally been named the Viceroy but out of concern for the delicate state of Anglo-Indian relations it was re-named Viscount and introduced on all major domestic and international routes. With a cruising speed of 320 mph, flight times were cut drastically, load factors increased, and the aircraft could fly on longer routes without refuelling. It was an immediate success with the travelling public.

The impact of all this on British European Airways was dramatic. In the next financial year following the Viscount's introduction into service it was largely instrumental in turning BEA's loss of £1.75 million into a profit of £50,000. While all other aircraft in BEA's fleets were making an operational loss, each Viscount made a net profit of £36,000. It became the saviour of the airline. Twenty-six Viscounts went into service in the first year. Other airlines were watching carefully the progress of this highly unconventional aircraft. Before long Vickers reported mounting orders from all over the world—from the United States to New Zealand. BEA's publicity department was cock-a-hoop with the overnight success. Euphoria was everywhere. When asked by the Press "Have you ironed out the bugs yet?" Sir George Edwards, the designer, replied, "That's what worries us—we can't find any!"

However, during the development of the production models of the Viscount in 1950 a little-known event occurred which might have changed even more radically the progress of Britain's aviation and airline history. A prototype Viscount V 663 was fitted with two Rolls Royce Tay jet engines, mounted under the wings. On March 15, 1950, the experimental jet had its first test flight. But the early jet engines were not efficient enough to tempt the designers and the project was abandoned. If Vickers had persisted, and Rolls Royce had developed a more suitable engine, Britain would have had a short-haul jet 10 years before its competitors.

By 1956 Vickers had introduced the present 800 series which could carry up to 70 passengers, and with more powerful engines allowed an economical cruising speed of 352 mph; it also had a moveable bulkhead permitting cabin capacity to be adjusted between passengers and freight. By 1980 459 Viscounts of all versions had been built, the last one for Nippon Airways being delivered in February, 1983; and about 157 airlines and airforces all over the world had operated them.

British Air Ferries have acquired the present fleet of British Airways' Viscounts, and one or two other small British airlines still fly them, so Viscount-lovers will not have to travel too far to see them again.

Right, Viscount Yankee Mike touches down at Inverness for the last time. Below, passengers enjoy the final flight in the comfort of the Viscount's spacious cabin. Below right, Captain Elliott Stenhouse, co-pilot; Hugh Reid, Chairman of BA's Highlands and Islands Division; Captain Jim MacDonald, pilot; and Captain Graham Jenkins, Fleet Manager of BA's Trident Fleet, who all regret the withdrawal of the Viscounts.





# Grand Prix in crisis

by John Reed. Photograph by Richard Cooke.

Differences between motor sport's governing body, the constructors and the drivers intensified during the early months of this year's season and their in-fighting has often dominated the headlines more than the races that are their business. The long-running dispute between the British-dominated Formula One Constructors Association and the Fédération Internationale du Sport Automobile has moved away from the now resolved question of suspension systems to other "improvements", and the question of their legality has already marred the season for many followers of Grand Prix racing.

There has been a poor return, too, for the sponsors whose millions have changed the face of the sport. After most of the non-turbo teams boycotted last April's San Marino Grand Prix at Imola, Italy, race officials of the organizing body and the teams met at Casablanca, but the results of their emergency conference seem to have been inconclusive and there have been persistent rumours of backers looking elsewhere for an outlet for their promotional activity. The death of Gilles Villeneuve in a crash during practice for the Belgian Grand Prix has added to the controversy, and old arguments about speed differentials have brought fresh demands for race safety.

Grand Prix racing now has a look of desperation. The sponsors, it is said, have

told those involved in the day-to-day conduct of the business to put their house in order. Neither Fiat—who are the parents of the Ferrari *marque*—nor Renault, whose Renault-Elf car, driven below by their number one driver, René Arnoux, made its debut at last year's Monaco Grand Prix, seem prepared to abandon turbo-charging, a technique which they regard as fundamental to their commercial strategy. Meanwhile the FOCA members, using the normally aspirated engines, continue to resort to what in a less combative environment might be considered a form of gamesmanship. Efforts to lure former champions back to the circuit have failed—although the Austrian former champion Niki Lauda has returned to racing this year—and there are signs that the public is growing impatient for an end to the argument.

Yet, arguments notwithstanding, the crowds will be at Brands Hatch on July 18 for this year's British Grand Prix. The more urgent issue is whether the sponsors will be prepared to continue investing in a business in which the element of sport has been lost in the cheating and feuding that has characterized the past few seasons. Motor racing is none the less a supreme test of man and machine, but its ills provide a salutary lesson to other sporting bodies seeking a higher level of commercial sponsorship.





“The car can claim the greatest load space of any estate in its class, where the rivals include the Volvo 265, Ford Granada, Vauxhall Carlton, Citroen CX and Datsun 280, and the lowest fuel consumption. I would add that it is probably the best of the bunch to drive.”

THE  TIMES

FRIDAY APRIL 23 1982



PRICES FROM £7,199.

# PEUGEOT 505

TAKE PRIDE IN PRECISION

THE 505 ESTATE AND FAMILY ESTATE. 3 MODEL OPTIONS. For the address of your nearest dealer check Yellow Pages. Nato, Diplomatic and personal export inquiries Peugeot Park Lane, 63/67 Park Lane, London W1Y 3TE. Tel: 01-499 5533. Official Government fuel consumption figures, 505GL. Urban cycle: 25 mpg (11.3L/100 km); constant 56 mph: 38.7 mpg (7.3L/100 km); constant 75 mph: 29.4 mpg (9.6L/100 km). Price, correct at time of going to press, excludes number plates, delivery and road fund licence.



## London's bridges by Edna Lumb 7: Richmond Lock Footbridge



*Richmond Lock Footbridge*

*Edna Lumb*

The unusual double iron footbridge at Richmond was built in conjunction with a half-tidal lock and shipway in 1894 to enable pedestrians to cross the Thames to the deer park on one side or to St Margaret's, Twickenham, on the other. When the footbridge first opened every person using it had to pay a toll of one penny.



# Remembering the Duke

by Derek Jewell

On July 7 a concert of Duke Ellington's sacred music is to be performed in St Paul's Cathedral. The author reminisces about the man and his music.

I remember going to interview Duke Ellington early in 1966. My purpose was simply to get a story; but the photographer with me, Ian Yeomans, had a double mission. He was also working on a magazine feature about the stuff men carried around in their pockets. So, without prior warning, Duke was asked to turn out his.

As it happened, he carried little; but from his hip pocket he drew out a wad of crumpled dollar bills, each of them wrapped around a St Christopher medal or other religious emblem. And the great Duke shrugged and smiled gently, eyes lively in that face criss-crossed with the lines of too many years of early mornings all over the world. "People send them to me," he said. "This is their way of showing that they know my feelings. I never like to be without them."

The episode perfectly illustrated both the depth of Ellington's religious feelings and the idiosyncratic expression of them which verged at times on a kind of religious superstition. He made no will, would not take out insurance because he believed the act of preparing for death and disaster would help them to happen.

Ellington read the Bible four times before he was 20 and three times more after his beloved mother died in 1935. He was meticulous about saying grace before meals, wore a gold cross on a chain around his neck—all outward signs of a man whose religious faith was deep and abiding, whose God had no racial colour, a God whose creations were all to be loved, respected and (if necessary) forgiven.

All these things underlie the joyous occasion which London will see this month: a concert of Duke's sacred music at St Paul's Cathedral on July 7, performed by a distinguished international cast as part of the Festival of the City of London. To him that sacred music—composed in the jazz idiom, with Biblical or specially written words, and with room for dance, too—was the most important of his life.

"You can jive with secular music, but you can't with the Almighty," he said, some years after he had made his even more celebrated observation that he had enjoyed three educations—"the street corner, going to school, and the Bible. The Bible is the most important. It taught me to look at a man's insides instead of the outside of his suit."

Until the last couple of months before he died, in 1974 at the age of 75, Duke was doing precisely what he had been doing for around half a century. And that was being a professional bandleader, playing boozy clubs, ball-



DAVID REDFERN

rooms, hotels, casinos, concert halls, sports arenas and churches for 52 weeks a year on the unending grind of one-nighters and world tours. He travelled with his faithful caravan (men stayed in his bands 20, 30, 40 years) at least 10 million miles, maybe much much more.

Yet between 1923 and 1973 he composed many thousands of major and minor compositions, usually scribbling them hurriedly in buses, railway coaches, airliners and recording studios or singing them down the telephone to his great friend and associate, Billy Strayhorn. Who, except the very young, does not know his undying songs? "Satin Doll", "Solitude", "Sophisticated Lady", "It Don't Mean A Thing If It Ain't Got That Swing", "Don't Get Around Much Anymore", "I'm Beginning To See The Light", "Caravan", "Do Nothin' Till You Hear From Me", "Mood Indigo", "Drop Me Off in Harlem"? But how many with a casual acquaintance of these and other of his songs understand the total extent of his music? There are hundreds of swing charts, long suites, tone poems, movie and TV scores, stage shows, theatre mood music, ballet settings and his three great sacred

concert scores (London will hear a distillation of the best from these). Even America has only just begun to realize Duke's calibre, a process helped by the song-and-dance show, *Sophisticated Ladies*, based on his music, which has been the rage of Broadway—and now, also, of Los Angeles—for more than a year. One of the great stars of that show, Phyllis Hyman, is coming to sing at St Paul's, thereby missing several performances in New York.

The world in general is beginning to come to terms with the enigmatic Edward Kennedy Ellington rather late. Others caught up faster. In the 1930s Constant Lambert, Igor Stravinsky, Percy Grainger and Leopold Stokowski all said, in different ways, that he was one of the greatest living composers. I believe, simply, that he is the greatest musician of all in our century. Who, indeed, has ever equalled him in quantitative terms if you add together the composing and the performing and the achievements of his band, generally acknowledged for decades to be the finest jazz orchestra of them all?

I once bumped into Duke at the Riviera Hotel in Las Vegas, not long after I'd been to a sacred concert of his, and asked him how he felt about per-

forming in a casino. "Well," he said cryptically, "I'm sure glad I learned social significance in the pool-room." That was Duke, elegant and cool and always ready with a good quote, yet hiding his real feelings behind the quip.

Hiding his real feelings is what he did for many years while he was an entertainer in the loud, rough, smoky world of hard-nosed professional showbiz. Only those who knew him well were not surprised when he produced his first sacred concert for the Episcopalian Grace Cathedral of San Francisco in 1965. It was music which had little to do with 16th-century psalmery or with Handel or Purcell. Duke's thoughts reached back to the medieval juggler who offered up his praise to God by putting on a performance of his skills before the statue of the Virgin Mary. So Ellington's music was jazz and extracts from his early works (like "Come Sunday" from his magnificent "Black Brown and Beige" suite) and new choral chants and Harry Carney's baritone sax sonorously playing six tones to match the six syllables of the phrase "In The Beginning, God", which opens the King James version of the Bible.

Since then this and his two other sacred concerts have been performed in scores of cathedrals and churches around the world, Coventry Cathedral, Notre Dame and St Sulpice among them. The last concert Duke appeared at, when he was dying of cancer, was at Westminster Abbey in October, 1973. Princess Margaret and the then Prime Minister, Edward Heath, were present.

The presence of the Princess was so welcome, for Duke's connexion with our royal family had been well established—back to the time in 1933 when, at a London party, he played duets with Prince George and said of the Prince of Wales's performance on drums: "It wasn't just little Lord Fautleroy drumming! He had a hell of a Charleston beat."

I think of the time—round about 1965—there was a national outcry in America because the Advisory Board of the Pulitzer Prize Committee had rejected a unanimous recommendation from its music jury for Duke to be awarded a special citation. They asked Edward Ellington to comment, and our Duke just shrugged and smiled and said, "Fate is being kind to me. Fate doesn't want me to be too famous too young."

What a piece of work was this man! Such infinite tolerance for human folly and failings. How marvellous that London and St Paul's should be the scene of a major re-creation of his music ●



# From the House of **BELL'S**



*Two Quality Scotches*  
Enjoy Scotland's Number  
One Scotch Whisky and  
the Dufftown-Glenlivet  
Pure Malt



# EXPERIENCE THE ADVANCED DRIVING ENVIRONMENT.



The Rover name stands for innovative design, performance, prestige, technological development and achievement. Qualities that have long made Rover a very special driving experience.

Never more so than now.

The new Rovers come to you with advances in styling, in handling, in running economy, in comfort and in finish. Rovers are now painted by the world's most advanced and proven paint technology.

The sleek aerodynamics of the Rover body have been further advanced with flush-fitting re-styled headlights, a new grille, wrap-round bumpers and a handsome front spoiler† for improved road-holding at high speeds.

At the rear of the car we've deepened the tail-gate window for improved visibility, guaranteed even in poor weather by a new, programmed rear wash-wipe system.

The re-designed Rover interior provides a totally new driving environment.

The re-styled low-profile instrument binnacle and centre console combine to give you fingertip controls and quick-to-read instrumentation.

And, as you sit back in supreme comfort, you'll appreciate that a traditional Rover luxury—walnut panelling—has made a welcome return.\*

You'll also welcome the fact that we've revised the rear self-levelling suspension\* and upgraded the braking system to bring you a more positive and responsive driving experience.

Apart from the legendary performance of the Rover's light alloy 3528cc, V8 155b.h.p. engine its renowned qualities of smoothness and refinement have reached new peaks.


We've also extended service intervals to 12 months or 12,000

miles (whichever comes first).

We've not only developed the cars, we've added to the range with a 104 m.p.h. twin carburettor five speed 2000 model.

Six new Rovers. From the ultimate luxury of Vanden Plas to the sprightly economy of two litres.

Ask your dealer for a test drive. And enjoy the advanced driving experience.

**ROVER**  **ADVANCING THE DRIVING EXPERIENCE**

OFFICIAL D.O.T. FIGURES. ROVER 2000 MANUAL, SIMULATED URBAN CYCLE 23.9 MPG (11.8 L/100 KM), CONSTANT 56 MPH, 42.6 MPG (16.6 L/100 KM), CONSTANT 75 MPH, 32.7 MPG (18.6 L/100 KM), ROVER 2000 AUTO, SIMULATED URBAN BELTS, CAR TAX AND VAT (NUMBER PLATES, ROAD TAX, DELIVERY, AUTOMATIC TRANSMISSION AND METALLIC PAINT EXTRA).  
CYCLE 24.7 MPG (11.4 L/100 KM), CONSTANT 56 MPH, 36.2 MPG (17.8 L/100 KM), CONSTANT 75 MPH, 27.6 MPG (10.2 L/100 KM), ROVER 2000 MANUAL, £7451, BASED ON MANUFACTURER'S RECOMMENDED RETAIL PRICE, INCLUDES SEAT FOR FLEET SALES INFORMATION RING 021 779 4484. \*EXCEPT 2000, 2300. †STANDARD ON 2600S, 3500SE, VANDEN PLAS.



# Butterflies in flight

by Nicholas Brown

The author has been developing his own technique of photographing butterflies in flight, using three flash cameras and an infra-red triggering device in a set based on a child's puppet theatre.

Eric Hosking was the pioneer in high speed flash photography and his pictures of birds in flight are now classics. Before Hosking's work, natural history authors had been limited to photographs of sitting birds to illustrate their books and articles. It had been possible to photograph the slow-flying birds, such as seagulls, but the fast flapping wings of little birds had defied the conventional shutters, and insects were quite impossible. Stephen Dalton's recent books on insects in flight have shown that they too can be "frozen" in mid-wing-beat, if only the flash duration is sufficiently brief.

The number of wing beats per second of birds varies from about one per second in the large birds to 80 per second in humming birds. Our own Blue Tits manage as many as 30 beats a second, which can be frozen by a flash duration of  $1/10,000$  second. Most insects have faster wing beats than birds and require correspondingly shorter flash durations. Moths, for example, produce around 100 beats a second. My main interest is in butterflies which have a slower wing beat than any insects at about 12 a second, which I can freeze with my flash set at  $1/15,000$  second. I use three flashes coupled together to give an even distribution of light around the subject.

The other essential ingredient in flight photography is an electronic triggering device, which is activated when the subject interrupts a beam falling upon it. For outdoor use this has to be an infra-red beam, so that the electronic trigger is sensitive only to the beam and not to sunlight. I got the idea for the layout of my flight studio from a puppet stage belonging to my daughter. The butterflies are introduced through the wings of the stage on one side, and allowed to fly across, attracted by a light in the opposite wing. Half way across, the butterfly interrupts the light beam and triggers the flashes. An appropriate background can be introduced behind; and after a few flights the butterfly can be given its freedom.

The resulting pictures are attractive and tell us more about butterfly flight. The wing sweep is seen to be a full  $180^\circ$ , from vertically up to vertically down, as seen in the picture of the Small Tortoiseshell. Most of us have handled only a dead butterfly with its stiff and brittle wings. In flight, the wings are seen to be pliant, flexing upward as the wing beats down, visible in the picture of the Brimstone, and down as the wing beats up as in the picture of the Marbled White. The legs are seen to be neatly tucked against the body, as an aeroplane undercarriage is in flight ●



A photograph of a Marbled White in flight reveals the flexibility of its wings in motion.





The wings of a Brimstone are seen to flex upwards on a downward beat.



A Small Tortoiseshell with its wings at the bottom of their 180° sweep.



# Phillips

MINIATURES, SILHOUETTES, OBJECTS  
OF VIRTU, FANS and HOLY ICONS.

Wednesday 14 July 1982 at 2 pm



*A miniature of a boy circa 1795  
by Samuel Shelley.*

Viewing: Monday & Tuesday prior 9 am - 4.30 pm  
Wednesday 9 am - 10.30 am

For further information please contact Nana Prevett on Ext 229

Please note. The sale of Silver & Gold Boxes and Collectors  
Items will also take place on 14 July at 11 am.

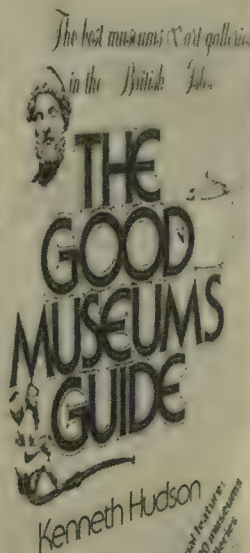
An illustrated Catalogue covering both sales is available  
price by post.

7 Blenheim Street, New Bond Street, London, W1Y 0AS. Telephone: 01-629 6602.

Members of the Society of Fine Art Auctioneers

THE GOOD  
MUSEUMS GUIDE

The best museums & art galleries  
in the British Isles  
Kenneth Hudson



## Support museums through National Heritage

If you become a member of National Heritage, you help support The Museum of the Year Awards (featured in this issue). Join within 4 weeks and as well as helping Britain's museums, you receive FREE both *The Good Museums Guide* (normally £4.95, shown here) AND *Museums of Great Britain* (normally £1.10), with full details of all museums in the U.K. Other benefits include regular privileged Private Views of London Exhibitions (many free) and the quarterly *Museum News*.

\* Over 400 entries \* 278 pages

\* £4.95 — or FREE for National Heritage members

Please send The Good  
Museums Guide  
I enclose £4.95 + £1.05 p & p,  
total £6.00

Please enrol me as a member  
of National Heritage,  
and send my two FREE  
BOOKS: I enclose £10.00

NB Cheques made out to  
National Heritage please

To: National Heritage, 9a North Street,  
London SW4 0HN.

Mr/Mrs/Miss \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



# There's a roof on the top that lets in the sun.



Like every Volkswagen, our convertible comes with  
a bottom that's topped off with a thick coat of bitumen.  
So even when it rains, our VW shines.

# And a roof on the bottom that keeps out the rain.



THE VOLKSWAGEN GOLF CONVERTIBLES: THE 1500CC GL, £6,937 AND THE FUEL INJECTED GLI ILLUSTRATED AT £7,813. BROCHURES FROM SALES ENQUIRIES,  
V.A.G (UNITED KINGDOM) LIMITED, YEOMANS DRIVE, BLAKELANDS, MILTON KEYNES, MK14 5AN. TEL: (0908) 679121. EXPORT AND FLEET SALES: 95 BAKER STREET, LONDON, W1M 1FB. TEL: 01-486 8411.



# THE COUNTIES

## *Alan Sillitoe's*

# NOTTINGHAMSHIRE

*Photographs by Anne Cardale*



Two hours on the train from London and I am back in Nottinghamshire. There is little to keep me in Nottingham city because all those warren-like streets, once packed around the centre, no longer exist. Even Victoria Station has gone, except for the clock tower.

The only thing in the town that does not change is the accent—and a few pubs such as *The Trip to Jerusalem* and *The Royal Children* and *The Salvation*. The recently contrived thoroughfare of Maid Marian's Way lies like a wicked sabre slash between the castle and Slab Square and, though there are tunnels for pedestrians, to cross on the surface is a sort of "motorway roulette" played by the Nottingham Lambs on Saturday night—over the railings and take a chance.

The only area to keep me in the city is the lace market. Recently saved from the planners' devastation, it is a fine conglomeration of 19th-century lace warehouses and I like to wander between the sombre buildings of Broadway, imagining the liveliness in the heyday of the lace trade when hundreds of people worked there.

**Nottingham's lace market: a fine conglomeration of 19th-century warehouses.**

A bus gets me to Balloon Houses, the supposed hill-site of a Montgolfier-type lift-off in the early 19th century. It is the traditional western outpost of the city and, if a balloonist had in those days stationed himself a few hundred feet above ground, he would have viewed the industrial part of Nottinghamshire bordering the Erewash valley: coalmines, mills, foundries all in full glow, blast and rattle. That kind of industrialism has had its time, and a much quieter landscape is the result.

Along the bridleway there is silence except for the crunch of my own boots. Trowel Moor provides the first real peace this side of Nottingham, with only the occasional whistle and shunt of a far-off train, or the panic wing-rattle of a wood pigeon rising from the dark button of copse or spinney. A privet hedgerow, buttressed by Queen Anne's lace, borders the footpath. Nettles, dog roses and deadly nightshade thicken the base. Flowers appear without fuss or notice and go in the same manner. Thin, dark clouds litter the sky

and spread a Netherlandish glow over much of the moor which, once upturned by opencast coal-rippers, now looks settled except where the motorway crosses. Even that is more vocal than visible.

Over a wall in Strelley village seven fat bullocks and a horse share the umbrella of a chestnut tree. Wormy sandstone walls are roped and enlaced in thick ivy. Pevsner refers to the church as the most important on the western outskirts of Nottingham. As a youth I cycled or walked by it scores of times, and remember rich hedgerows in a late summer's dusk when out that way with a girlfriend.

The traffic noise of the motorway persists, like a sea-tide that never quite comes in nor goes very far out. One whole wood I knew has been erased for a service station. Church Cottage in the village of Cossall was the home of one of D. H. Lawrence's early girlfriends and became the setting of *Honeymoon Cottage* in his novel *The Rainbow*.

A plaque on the church wall tells that

three men from Cossall fought at the Battle of Waterloo. The memorial is grand for such a village, commemorating John Shaw and Richard Waplington who died in the battle, and Thomas Wheatley who came back. Shaw, tall and mad-drunk, killed eight Frenchmen before he fell.

The sides of the disused canal approach each other, as cuts often close when left alone. The relatively sylvan way skirting the sad graveyard of the Industrial Revolution becomes a place of dead dogs, rotting car bodies and decomposing sofas. A once handsome farmhouse lies in ruins. Slates are shed from its roof and a water-butt squashed flat looks as if a strongman has hit it with a drainpipe.

In spite of dereliction there is a persistent noise of machinery, with definite signs of life reasserting itself over the ruins. Around the elegant Piranesi-like viaduct are lush meadows and ripe hedges. The new factory a mile away has as yet a discreet existence, but is renewal, nevertheless.

Tenacious vegetation proliferates, and footpaths are heavily marked. ➤➤➤





## Nottinghamshire

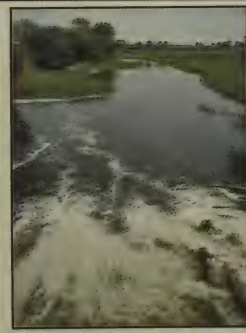
But farms, cottages and railway lines have vanished, and I get lost on land I knew well, so that I use a map and compass to get up into Eastwood. I spend the night at the Two Counties Motel, a quiet, old-world place by the banks of the Erewash.

Eastwood straddles a ridge, and I have not been here since coming on the trolley-bus from Nottingham in 1950 to have tea with Alderman Willie Hopkins and talk about D. H. Lawrence. In those days the Lawrence cult had hardly begun, but now a museum has been made out of his birthplace. For 20p I file in behind a couple of Americans and an English school-teacher. The shop-windowed interior has been reinstated as that of a miner's house of 1885. Mrs Goodband, the curator, devotes her time to keeping the place impeccable but homely. The parlour, which you enter straight off the street, was only ever used on Sunday or for special occasions. There is a smell of piety and self-respect—and of poverty held at bay. A huge Bible on the table is topped by an aspidistra, a green-spreading crown on the book of law and wisdom.

What Mrs Goodband does not know about Lawrence and his works would not amount to much, and we discuss the Great Bore while going around the house. In the ground-floor kitchen, where the family lived, is the usual black-leaded grate with a boiler to the left for heating water. I have not seen one for 40 years, and nostalgically examine the little black box of water with its square iron lid and tongue of a handle which you held with a cloth to stop your fingers being burned ➡



Top left, Church Cottage, Cossall, was the home of one of D. H. Lawrence's early girl friends and the setting for *Honeymoon Cottage in The Rainbow*. Top right, the Major Oak in Sherwood Forest. Above, Byron's resting place, Hucknall Church.



Top, Hardwick Grange, a 19th-century estate village, situated at the north-east end of the lake in Clumber Park. Left, almost hidden among trees, Moorgreen Church and Farm. Above left, the River Poulter which flows through Clumber Park to the River Idle. Above right, the pithead gear of Clifton colliery.



# Nottinghamshire

while the scalding water was ladled into a bath on Saturday night.

In the backyard is a wash-house with a copper-boiler and an ancient mangle outside, together with a tub and an antique dolly-ponch to bash the dirt and daylights out of the clothes on Monday morning.

Down from the museum is a double row of buildings known as The Breach, where Lawrence lived for most of his young life. Climbing some 200 feet I look back and see the town sprawling up the hill, but in front the countryside is as fresh and peaceful as any that can be found. Just as flesh is sweetest close to the bone, so these bucolic pockets near mines and towns can have an intensity of beauty which vaster stretches can never quite match.

I walk by Willey Wood Farm on my way to Hucknall. Moorgreen reservoir is the scene of a tragic chapter in *Women in Love*. From the ruin of Felley Mill I ascend into a silent, ever-green country of loam and pasture, feeling that the grass of southern England rarely has this fresh, hay-like odour.

From this point on, the geological map shows a layer-cake of complications: the swampy wood of coal measures, then more open over Lower Mottled Sandstone and Middle Permian Marl, through Boulder Clay to Lower Permian Marl to Lower Magnesian Limestone around Hucknall and Linby. The solid-and-drift determines the clothing of the surface, which decides the density of population.

Recrossing the motorway by a mere cat-plank I notice that in order to make room for it Annesley Lodge—mentioned by Thoroton and indicated on his plan of the Park and House in 1790—had to be demolished.

As a youth I often cycled to Misk Hill on summer evenings after a day in the factory to enjoy wonderful views of Nottingham and the countryside nearby. The route into Hucknall is increasingly urban and I call there to visit the church where Byron is buried, or those of his organs that had the good luck to get back from Missolonghi. There has always been some dispute as to what these were, but there seems no doubt that his heart, at least, was among them. On July 16, 1824, an immense procession followed the hearse from Nottingham, perhaps in recognition of the fact that Byron had been the only one to speak up for the starving weavers in the House of Lords.

Beyond the mining area of Linby the Duke of Newcastle pub in the village is closed, but undaunted I make my way through some old stone quarries to Newstead Abbey by private footpaths. The habit of looking on all countryside as my own personal jungle dies hard, no matter how many notices say otherwise.

At the Abbey I make for the tea room to slake a ferocious thirst, then go on a conducted tour of Byron's private apartments, paying the same amount as to see Lawrence's place. Byron said he would never sell the Abbey, though he did so for £100,000 when creditors demanded their money. The place changed owners several times in the 19th century, but Sir Julian Cahn presented it to Nottingham in 1931.

Our guide seems to dislike Byron almost as much as Mrs Goodband had respected and liked Lawrence, perhaps because he turned the monks' mortuary into a plunge bath for himself and his dog, Boatswain. Byron's room is more or less as it was left, and has to be seen by anyone who is familiar with his early poems. It must be said, however, that during my childhood and youth

Newstead was as well known for its tuberculosis sanatorium as for having been the poet's home.

Keeping to footpaths needs good maps, but the Ordnance Survey never lets you down and I continue using them over the hills to Mansfield. In Fountain Dale stands the cloven rock of the Druid's Stone—a 14 foot geological freak. The gloomy glen was also the scene of Robin Hood's encounter with Friar Tuck. In fact every copse, conery and clearing has some connexion with the Sherwood Gang. The eastern part of Harlow Wood is marked on the map as Thieves' Wood, another reminder of the ubiquitous Robin.

The next day I walk up through new housing suburbs out of Mansfield to reach open country, going along a ditch called Vicar Water. Clipstone colliery was the first mine I went down, but only on a day's visit after I had become a writer. Beyond the old village of Clipstone the way leads uphill to the isolated Duke's Archway, with rooms above which were once used as a school, built by the Duke of Portland in 1842 and said to be a copy of the Priory Gateway at Worksop. On the south side of the structure are figures of Robin Hood, Little John and Maid Marian, while on the other are effigies of Friar Tuck and Alan-a-Dale. A quaint building to meet on a lonely walk, it is still thought of by the locals as "The Duke's Folly", though to me it marked a suitably impressive entrance to Sherwood Forest.

The middle of the Forest, known as Birklands, is relatively untouched. Only the Major Oak area is visited, by many children and trippers. The tree itself is enormous, though not high, but so brooding and threatening that at any sudden movement the world would have to get out of its way. It is black, gnarled, broad and stumpy, but

for all its bull-like strength the geological gout has set in. Three or four great pit props support the outer branches. People formerly crowded under it for photographs, but their weight impacted the soil, making it difficult for tap roots to get sustenance, so a fence now keeps us away from the trunk.

The heathland of Budby South Forest has always been an army practice ground, used also by the Sherwood Rangers and the South Nottinghamshire Hussars for their annual territorial camp and tactical training area. A tank dug into the sandy soil indicates that much of this least populated part of the county is still War Department property.

My favourite spot was and is Hardwick Grange in Clumber Park, at the north-east end of the lake. To reach the Dukeries I used to cycle from Nottingham, a 60 mile day-trip, and wander around the 19th-century estate village with its home farm and estate workers' houses and simple war memorial.

I walk now over the ford of the River Poulter and stand in some of the most peaceful country in the world. To me, all of Nottinghamshire is beautiful, even the places where "dark satanic mills" have been, not least the area around Langar aerodrome where I worked as an air traffic control assistant. But the two places that come fundamentally to mind when I am absent from the county are the old lace market and Hardwick Grange.

I have been over the county by most forms of transport, but the best ways are still by cycle and on foot. I am fond of other parts of England, but Nottinghamshire is the only county which I feel actually belongs to me, a sensation in no way diminished when after my three-day, 50 mile footpath walk I reach the Grange Farm at Norton and put up for the night ●



D. H. Lawrence's birthplace in Eastwood, where he lived for most of his early life, is now a museum furnished as a miner's house of 1885.



## Nottinghamshire

### Area

534,660 acres

### Population

975,000

### Main towns

Nottingham, Hucknall, Mansfield, Worksop, East Retford, Newark.

### Main industries

Agriculture, mining, textiles, engineering, pharmaceuticals, cigarette and bicycle manufacture.



*Bilston enamels  
circa 1782*



By appointment to  
Her Majesty The Queen  
Halcyon Days, London, Ltd.  
Suppliers of Objets d'Art



By appointment to  
H. M. Queen Elizabeth,  
The Queen Mother  
Halcyon Days, London, Ltd.  
Suppliers of Objets d'Art

# HALCYON DAYS

*Fine enamels*

*—past and present*

*Bilston enamels  
circa 1982*



Above: 18th-century English enamels from Halcyon Days' incomparable collection of objects of vertu. Prices on request.



Right: New editions of Halcyon Days' contemporary enamels made by craftsmen in Bilston, traditional centre of enamelling in Georgian times. From top left:

1. Commissioned by the *Mary Rose Project*, a box featuring King Henry VIII's famous ship. A limited edition of 350 boxes. £97 each.
2. A drum-shaped box commissioned by the *Royal Hospital, Chelsea*, to commemorate the tercentenary of the founding of the Hospital by King Charles II in 1682. A limited edition of 500 boxes. £75 each.
3. Commissioned by *British Museum Publications*, 'An English 18th-century garden, with classical ruins', a replica of an English enamel in the Museum's collection. £95
4. Commissioned by the *Metropolitan Museum of Art, New York*, a design after a Chinese 19th-century embroidery in the Museum's collection. £60
5. 'The Horse Guards', a replica of an 18th-century English enamel oval box in the famous collection of the *Victoria and Albert Museum*. £30
6. *Fork-tailed Emerald Hummingbirds* decorate a tiny travelling alarm clock; shown open and closed. £95
7. *The 1982 Year Box* — 'A Year to Remember' is inscribed inside the lid — from an annual series. £27.50
8. To mark Maritime England Year, 1982, 'Trafalgar', from a series of five boxes depicting historic naval battles, designed from references supplied by the *National Maritime Museum, Greenwich*. £65 each.

Halcyon Days Ltd.,  
14 Brook Street, London W1  
Telephone 01-499 5784



# Excavation in Peru

by Monica Barnes

Recent survey work in the Soras valley of southern Peru, whose isolation helps to preserve its remarkable ruins, is described by the author, who teaches anthropology and archaeology at the Community College of Allegheny County, Pennsylvania.

At the time of Atahualpa's capture in 1532 the Incas controlled most of the Andes. However, this was not the first time that a large portion of Peru had been under a well organized and centralized government. From about AD 600 to 800 the greater part of the highlands and coast had been united in a polity whose principal city was Huari, now a very large ruin near the modern city of Ayacucho.

Huari culture amalgamated the characteristics of three earlier and inter-related peoples. The first was Huarpa, a culture indigenous to Ayacucho, which flourished from the third to the fourth centuries AD. Important religious influences came from the great ceremonial centre of Tiahuanaco near the Bolivian end of Lake Titicaca. The Nazca culture of the Peruvian south coast was also very influential.

Although these influences on Huari have been convincingly demonstrated, little work has been done to define trade routes along which new ideas passed. Furthermore, the collapse of Huari and the 650 year interval which followed are poorly understood. In this context I should mention that the generally accepted chronological nomenclature and arrangement of Andean prehistory is the following:

Preceramic periods: 20000-2000 BC  
Initial Ceramic Period: 2000-1000 BC  
Formative: 1000 BC-AD 200  
Early Intermediate Period: AD 200-600 (including Huarpa and Nazca)  
Middle Horizon: AD 600-1000 (including Huari)  
Late Intermediate Period: AD 1000-1450 (including Chanca and Soras)  
Inca: AD 1450-1534  
Colonial: AD 1534-1821

The Rio Soras provided a vital connexion between Huari and Nazca. It is a tributary of the Pampas river system and forms part of the boundary between the present departments of Ayacucho and Apurimac. The valley is at an average elevation of 3,400 metres; the central point of our work was the village of Pampachiri, which is located at 14°10'S, 73°32'W. Until the 1970s virtually nothing was known of the Soras region apart from information left by Spanish chroniclers. From these accounts it is obvious that Soras, the principal town, was once very important. It was the stronghold of the Soras Indians who, allied with the Chanca, unsuccessfully resisted the early con-

quests of Pachacuti Inca. Inca armies occupied Soras and used it as a link between the highland and coastal roads. The ruins of a *tambo* or inn still stand and are known locally as Tranca.

The Soras valley first received the attention of archaeologists due to the enthusiasm of a local man, Hector Espinoza Martinez. In 1978 Espinoza led me into the area to expand the archaeological survey that he had begun as a secondary school student. We were joined by Frank Meddens, a research student at London University, and work continued in 1980 and 1981.

The Soras valley is part of a region of ancient volcanic activity. This supplied the ideal material for tools and weapons: we found small nodules of obsidian which were pressure-flaked to create smoky-grey projectile points and knives. Three sites in the Soras valley have yielded tools that bear many similarities to lithics from the Puente phase of the nearby Ayacucho valley. These sites are Soras itself, Chaquijucha Pampa and Rumi Chakra. Unfortunately, there is evidence of redeposition on all three sites. Chaquijucha Pampa is being eroded by a stream that cuts across the site; Rumi Chakra has been disturbed by the tomb-building activities of the Huarpa and Huari inhabitants of Chiqna Jota; while the stratigraphy of the Soras lithic-bearing deposits has been virtually destroyed by centuries of human activity.

Puente tools date from approximately 8000 BC. A firmer date for the Soras valley obsidians awaits fuller analysis now being conducted by Alice Hutchinson of the University of Montana, and obsidian hydration dating being done under the supervision of Dr Joseph Michaels of the University of Pennsylvania.

There is a gap in the Soras sequence between the hunting and gathering cultures represented by the obsidian flakes and the earliest ceramics recovered. This gap is probably more apparent than real. The oldest pottery pertains to the Huarpa culture of the Early Intermediate Period and dates from approximately AD 200 to 600. The most common Huarpa pot is a shallow polychrome bowl which varies in diameter from 10 to 25 centimetres. We have recovered Huarpa ceramics from four sites in the Soras valley including Ayapampa, Infiernillo, Wallpa Wiri and Chiqna Jota. They are associated with ruined *chullpas* (free-standing



Possible pre-Inca agricultural terracing below the Middle Horizon site of Yako.

burial chambers) at Ayapampa and with burials in cliff walls at Wallpa Wiri and Chiqna Jota. These tombs are, in turn, associated with towns of multi-period occupation.

The discovery of Huarpa material more than 120 kilometres from the central Huarpa sites of Nawinpukio and Huari is an important find. It confirms the idea that the ancient inhabitants of Ayacucho entered an expansionist phase before Huari was a great city and possibly before the arrival of the Tiahuanaco religion in Ayacucho and Nazca. Previously, it had been thought that the Bolivian religious influence provided the stimulus that began the transformation of Huari into an imperial state.

While the acceptance of an official religion may have been an important factor in the formation of the early Huari state, economic factors were paramount. It has been suggested that during the Huarpa period five times the arable land available today was already terraced and irrigated. The vast extent of pre-Inca agricultural platforms in the Soras valley supports this theory.

These terraces form giant staircases which are 400 metres high and which extend continuously for at least 30 kilometres on either side of the valley. From the associated material we deduce that the first major phase of construction took place during the

Huarpa period and the beginning of the Huari horizon. Most of these terraces and their canals are roughly contemporaneous with early large-scale irrigation projects on the Peruvian north coast at Moche. The Soras terraces represent one of the largest pre-Inca agricultural engineering schemes discovered intact. The Soras valley provided much of the agricultural surplus required by the huge urban conglomerate of Huari which, at its height, is estimated to have had a population of between 50,000 and 70,000 people.

By Huari phase 1B (c AD 650) the Soras valley was thickly scattered with large agricultural villages and the valley probably reached its maximum population. We have identified at least seven towns with early Huari occupation. Associated with these are at least 10 Huarpa to Middle Horizon cemeteries including the burial caves at Charango-chayoc, which contain Huari buildings in miniature and which have yielded Huari 1B pottery.

Some time around AD 800 the Huari state collapsed and the city of Huari was abandoned. Although the reasons for this fall are poorly understood, they may have included ecological problems or political failure.

After the city of Huari ceased to exert its influence, the regions once under its control began to reorganize themselves. The names of some of the



emergent peoples are known to us from Spanish accounts. One of the most important was the Chanca, a Late Intermediate Period ethnic group who posed a serious threat to the embryonic Inca empire. Allied to the Soras, the Lucanas and other tribes, the Chanca waged war against the Inca for as long as 50 years. The situation was finally resolved around 1450, when Pachacuti Inca won a decisive battle against the Chanca who were then based in Andahuaylas. This left the Incas free to overcome the resistance of the defenders of Soras territory, and cross the high plateau between the headwaters of the Rio Soras and those of the rivers draining into the Pacific, thus opening a corridor to the coast.

We have found at least 16 sites with evidence of occupation during the Late Intermediate Period when Chanca/Soras power was at its height. These include the perfectly preserved site of Rumi Oncca, whose 32 round stone houses, built with a header-and-stretcher technique, occupied a strategic fossil terrace above a tributary of the Rio Soras.

The Inca conquest brought great social changes. The products of the Soras valley, instead of being consumed locally, or traded for the direct benefit of the Soras Indians, were once again absorbed by an imperial redistribution system. The inhabitants would have had certain new work obligations which might have included labour in the mines, service as messengers, or work in the fields which belonged to the Inca or the Sun.

Fine Inca masonry, always an indication that a locality had high status, was constructed at the principal town of Soras. In addition, the Huarpa, Huari and Late Intermediate site of Iglesiachayoc (I) was rebuilt to conform to Inca canons of architecture. The principal building, and that which gives the site its name, is a long, rectangular, gabled stone structure believed by local people to have been a church or temple. A *pata* or fine stone altar still occupies one end, in the same position as a *pata* illustrated by Joan de Santa Cruz Pachacuti in his reconstruction of the Temple of the Sun at Coricancha in Cuzco. In addition to the "Iglesia", the site contains numerous round Inca storehouses and houses.

Each part of the Inca Empire had ritual fields where the first crops were ceremonially planted and harvested by high officials after the emperor had performed similar ceremonies at Cuzco. Iglesiachayoc (I) was probably the site of these agricultural rituals for the Soras valley. The fine Inca buildings are surrounded by terraces rebuilt at the time that the site was reconstructed. The site itself with the basalt cliffs behind it forms a heat trap which would ensure the quick ripening of the special crops planted there.

Inca builders made alterations to other sites, including Chiqna Jota whose jumble of round buildings

remained more typical of the plan of a Late Intermediate Period town, in spite of the addition of Inca trapezoidal doors and windows.

The vast agricultural terraces must have made the Soras valley a real prize for its Inca conquerors. A few were taken out of production and used as building platforms; others were rebuilt. A 16 kilometre canal brought irrigation water to the large and fertile fields around the town of Soras.

On the whole, however, the system was left as it was, in contrast to other parts of the empire where new terrace systems were begun and old ones extensively reconstructed. Pre-Inca terraces can be distinguished from Inca ones in that they follow the natural contours of the hillsides more closely, are less geometrical, have lower retaining walls (generally about 1 metre high) and are somewhat less well preserved.

The extensive re-use of pre-existing sites in the Soras valley by the Incas contrasts with their practices in other parts of the empire, including Huancabamba, where a completely new city was constructed on land not previously occupied.

Although the Soras valley never regained the importance that it had had under Huari domination, and is now severely depopulated, its decline under the Spanish administration was slow. This may have been due to the area's mines. The chronicler Pedro Cieza de Leon stated in 1553 that one of the reasons why the Incas were eager to conquer the Chanca was to control their gold. Mining continued under the Spanish at least until the middle of the 18th century.

Today the Soras valley is one of the poorest parts of the world. About 2,000 subsistence farmers eke out a living in an area that once supported at least 20,000 people. The great Huari-Inca road has been abandoned and the valley is largely cut off from Peruvian national life. This isolation represents a modern disaster, but at the same time it has saved the remarkable Soras ruins from destruction by pot-hunters and developers.

In three survey seasons we have identified a total of 48 sites. These span 10,000 years between hunter-gathering cultures and the Spanish colonial period. Dozens of sites remain to be located, but the work has already yielded important new information for the economic foundations of the Huari State. In addition it is clarifying our understanding of the conditions that followed Huari's collapse. Several lifetimes of work remain to be done. We hope to extend our survey, especially around the town of Soras, the Huaylaripa mining centre and into the valley of the tributary Rio Rauche; while excavations at Soras and Tranca would provide a master sequence for the entire valley which could be compared to material from other multi-period sites including Iglesiachayoc (I), Chiqna Jota and Chicha Qasa. ●



**Commemorative Silverware marking the historic occasion of Pope John Paul's visit to England**

Why not invest in a paper knife in hall-marked silver or a christening spoon for the new baby — or for someone very special you can send this beautiful little thimble which has been exquisitely enamelled with the Papal crest. The paper knife and thimble both come in a special presentation case.

**BRUFORD AND HEMING**  
Silver Smiths & Jewellers

28 CONDUIT STREET, LONDON W1R 9TA  
Tel: 01-629 4289 01-499 7644

Prices include postage, packing and insurance worldwide. Our brochure including other interesting items will be sent on request.

## The RAF Benevolent Fund repays the debt we owe



The Royal Air Force reached a peak strength of 1,200,000 in 1944 and more than 1¾ million men and women served during the war years.

Thousands did not come back. Many lie in the forgotten corners of earth and sea. Many thousands more were left disabled — mentally and physically.

Last year the Royal Air Force Benevolent Fund paid out more than £3,000,000, widows, dependants and the disabled receiving the major share. And this cost continues to rise as age and infirmity overtake the survivors. Inflation too imposes an ever increasing burden.

Please remember the Fund in your Will and if you know of anyone who might qualify for help from the Fund, please ask them to let us have details.

**Royal Air Force Benevolent Fund**

67 Portland Place, London W1N 4AR

Registered under the War Charities Act 1940 and the Charities Act 1960  
Registration No. 207327





TEACHER'S. A WELCOME AWAITING.



# Painters of the sea

by Edward Lucie-Smith

The great van de Velde exhibition at the National Maritime Museum, Greenwich (until December 5) is being held at a more appropriate time than the organizers can have guessed when they first had the idea of doing it. It comes just as Britain has been engaged in the biggest-scale naval action to have taken place since the Second World War. There are, in fact, features of the show which give you a curious feeling of *déjà vu*. For example just as we have had much of our information about the Falklands crisis from news material originally shown on Argentine television, so, too, the van de Velde presented the conflicts of their own day in a kind of double focus. After reporting the Dutch wars from the viewpoint of their own countrymen, they then emigrated to England in 1672-73 and recorded the continuing conflict through English eyes.

Yet the analogy must not be pressed too far. The differences are at least as striking as the similarities. Not only were the van de Velde never propagandists, as we would now understand the term, but no one ever tried to turn them into such, and no one denounced them for reporting events as objectively as they knew how. Indeed it was their meticulous accuracy which brought them patrons, first on one side and then on the other.

Initially it is hard to understand how this could have been so, since the 17th century was so violently partisan in its politics. In the most striking of his satires, *The Character of Holland*, written probably around 1653, Andrew Marvell piles abuse on Dutchmen and their country.

"Holland, that scarce deserves the name of Land, As but th'Off-scouring of the British Sand;

And so much Earth as was contributed By English Pilots when they heav'd the Lead. Or what by th' Ocean's slow alluvion fell.

Of shipwreck'd Cockle and the Muscleshell: This indigested vomit of the Sea Fell to the Dutch by just propriety."

The elder Willem van de Velde had been a sea-painter for about 10 years when these words were written, working on his own account. When the first Anglo-Dutch war broke out in 1652 he became a kind of official war artist, working for the Dutch authorities. He was present at the battle of Scheveningen in 1653, and recorded it in a number of grisailles. In two of them he portrays himself, seated on deck on a boat in the foreground, calmly drawing the scene in front of him.

The elder van de Velde was clearly a man of considerable physical courage.

Shortly before the savage Four Days Battle of June, 1666, the Dutch admiral, the celebrated de Ruyter, issued an order aboard his flagship commanding the skipper of one of his galleots to take the artist on board and "to cruise with him before, abaft or within the fleet, or in such manner as he may judge serviceable for the drawings to be made without defaulting in any way whatsoever under penalty of severe punishment". Van de Velde made the most of his opportunity, as the surviving material shows.

By this time he was already famous on both sides of the North Sea. From 1660 to 1662 he paid a long visit to England and made many friends there. It may have been at that time that he caught the eye of the newly restored Charles II, who had acquired a permanent taste for sea-faring and everything to do with it during the precarious years of flight and exile which followed the royalist defeat in the Civil War. But the King did not get the chance to employ this celebrated marine artist until a decade later. Holland at that time had reached a point of crisis—the invasion by the armies of Louis XIV in May, 1672, was followed by the deliberate flooding of the countryside round Amsterdam, and by the murder of the great Dutch statesman, Johan de Witt, and his brother by an enraged mob.

The decision to leave Holland was followed by an immediate change of fortune. Willem van de Velde found English patrons and more especially the King himself and his brother and chief naval commander, the Duke of York, waiting for him with open arms. This patronage was also extended to the artist's son and namesake, Willem van de Velde the Younger, and this was logical enough as the two had long worked as a team. Indeed posterity has tended to see the younger Willem as being much the greater artist.

Almost from the start of their collaboration, which must have begun in the mid 1650s with the Dutch wars themselves, father and son performed different functions. Willem the Elder was a superbly rapid and accurate recorder of ships, but his painting, much of it in grisaille, was dry and lacking in atmosphere. His son used the raw material his father provided to create paintings which seemed to catch every mood of the ocean itself, as well as being convincing records of events. Perhaps thanks to his father's help the younger Willem reached his full stature early. The exhibition at Greenwich contains a painting from a private collection, signed and dated 1654, which shows that he was fully mature as a painter at the age of 21.

The output of Willem van de Velde the Younger can be categorized in dif-



*An Action with Barbary Corsairs, c. 1675, oil on canvas, 43½ by 77½ inches, by Willem van de Velde the Younger. Left, The Battle of the Sound, 1658, grisaille on canvas, 38½ by 54½ inches, by his father.*



ferent ways. One depends on our judgment of quality. After his father's death, Willem the Younger seems to have depended more and more on the help of assistants, and this in turn brought about some falling off of quality which has led to the assertion that his English work is, taken as a whole, inferior to that which he produced in Holland. Yet there is plenty of evidence which shows his own passion for direct observation of his material—his father's help was useful, but it never prevented him from looking at his subject-matter for himself.

This story immediately calls to mind the fact that Turner behaved in a similar way, and the link is not coincidental. Turner's early sea-pieces, such as *Helvoetsloot*, certainly owe a good deal to the influence of van de Velde. This influence was exercised in two ways—directly, through the pictures which

van de Velde himself painted; and indirectly through the fact that van de Velde founded a school of marine painting which endured throughout the 18th century. The organizers of the Greenwich show have been wise enough to include examples of work by his principal followers, distinguished artists in their own right. Among them are Peter Monamy, Samuel Scott, Charles Brooking and Dominic Serres.

There are also other ways of categorizing what the van de Velde produced. Their art, for example, tends to vary according to the intention behind a particular work. The battle-pieces often adopt a high viewpoint to present the action in a panoramic way and as clearly as possible. But there are other paintings where the documentary impulse is not paramount, or where it could be satisfied without resort to special devices. Quite frequently these, done for their own sake or to fulfill some decorative purpose, are to be found in pairs, one representing a storm, the other a calm. Not surprisingly, it is the calms in particular which tend to fetch high prices when they appear at auction. Van de Velde's storms make

squeamish modern spectators vicariously seasick. Yet both types are interesting in their own right. The magnificently tranquil, luminous calms demonstrate Willem the Younger's command of atmosphere in the strict sense of that term—they are not only among the most beautiful of all marine paintings, but as subtle in their own fashion as the landscapes painted by Cuyp, Ruysdael and Hobbema.

Yet the storm-scenes also have a special fascination, since it is in them that the Romantic seascapes and landscapes of the early 19th century are most distinctly foreshadowed. I have referred earlier to the van de Velde's objectivity. Certainly Willem the Younger does not seem to identify himself with the storms he paints, as a Romantic artist would. But he does not, on the other hand, simply record the facts in a discrete way—he fuses his observations together to make a formidable image of danger and destruction. In this he is following in the footsteps of that great Netherlander, Pieter Bruegel the Elder, as well as seeming to foreshadow the birth of Romantic art. ●



# The farthest depths of space

by Patrick Moore

Less than 60 years ago it was believed that our Galaxy, the star-system that contains the Sun, was the only one. It was not until 1923 that Edwin Hubble, working with the 100 inch reflector at Mount Wilson in California, proved that the so-called "starry nebulae" are separate galaxies, millions of light-years away. Since then we have been probing farther and farther into space, until now we are confident that we are seeing objects not far from the edge of the observable universe. The latest discovery, made by Australian astronomers, is that of a quasar at least 13,000 million light-years away, making it the most remote object known.

Quasars were first identified in 1963. It had been found that there were many sources of radio waves in the sky, some of them within our Galaxy and others outside, but at that time the resolution of radio telescopes was comparatively poor, so that the exact positions of sources were difficult to pinpoint. Some could be identified with optical objects, one notable case being the famous Crab Nebula, known to be the remnant of a supernova explosion; the outburst was seen in the year 1054, though since the Crab is 6,000 light-years away the actual event took place in prehistoric times. Other supernova remnants were also found to emit radio waves, and there were certain galaxies which were very powerful in the radio range. In particular there were the Seyfert systems, characterized by their condensed centres and relatively weak spiral arms.

However, some of the radio sources were quite different, and appeared to be identified with faint stars. Then, by good fortune, the Moon came to the rescue. One perplexing source, 3C-273, lay in a position in which it could sometimes be hidden or occulted by the Moon. This happened in 1963 and was studied at the Parkes radio astronomy observatory in New South Wales. During occultation the radio waves from the distant source were cut off. The exact position of the Moon at this moment was known and so the position of 3C-273 could also be found.

At Palomar, California, Maarten Schmidt used the 200 inch Hale reflector to study the spectrum of the faint blue star which seemed to be in the exact position of the radio source. The results were dramatic. 3C-273 was not a star at all; it was immensely remote, and therefore immensely powerful—equal to perhaps 100 whole galaxies such as our own.

The clue lay in the red shift of the lines in the spectrum of the object. According to the Doppler effect, light being received from a receding source will be reddened, and this shows up in the positions of the dark lines in the



The Anglo-Australian telescope at Siding Spring Observatory, New South Wales, was used to make the optical identification of the farthest known quasar.

spectrum of a star or other light-source. The greater the red shift, the greater the recessional velocity. There is a definite law about it, due originally to Hubble, so that when the velocity of a remote system is found its distance can be deduced. Evidently 3C-273 was much farther away than most galaxies. It was called a QSO or quasi-stellar object, subsequently shortened to the more convenient "quasar". Others were soon found, and the number now known runs into hundreds. Not all are radio emitters, though the more remote and therefore more luminous quasars are usually powerful in the radio range.

Quasars came as a surprise, and all sorts of theories were put forward to explain them. They were much smaller than galaxies, and the fact that some of them varied appreciably over short periods showed that their diameters could not be more than a few light-days at most. It was hard to see how so much energy could be coming from such a small area. Chains of supernovae were suggested, but soon rejected. There were also exotic theories involving the mutual annihilation of matter and antimatter. But today it seems more likely that quasars are simply the nuclei of very active galaxies, so far away that only the nuclei can be seen.

It was clearly important to see how

far we could probe. In 1972 it was found that one quasar, OQ 172, showed so great a spectral red shift that its distance had to be of the order of 11,000 million light-years. Yet it was by no means the faintest of the quasars; had it been considerably farther away it would still have been visible and it was strange that no quasars could be detected at even greater distances. The hunt was on and was carried out at Parkes with the maximum energy by Alan Wright and his colleagues. Finally, in the spring of this year, they detected a radio source which seemed to be a promising candidate. They notified the Siding Spring Observatory at Coonabarabran, also in New South Wales, and the astronomers there used the great Anglo-Australian Telescope to identify the radio source with an optical object. The quasar is now known as PKS 2000-330. According to its red shifts it must be at least 13,000 million light-years away, and to be receding from us at 95 per cent of the velocity of light.

Hubble's Law states that "the farther, the faster". If the Law holds good, we will eventually come to a point at which a quasar (or, for that matter, a galaxy) is receding at the full velocity of light—186,000 miles per second—in which case we will be

unable to see it; we will have come to the limit of the observable universe, though not necessarily of the universe itself. Estimates vary, but it may be that this critical distance lies between 15,000 and 20,000 million light-years. If so, then PKS 2000-330 is well on the way.

Yet can we be sure that there is no major mistake in our distance measurements? Some astronomers believe that there is. To this school of thought belong Professor Sir Fred Hoyle, Professor Geoffrey Burbidge (Director of the Kitt Peak Observatory in Arizona), Dr Wright and others. They agree that quasars lie beyond the edge of our Milky Way Galaxy, but they consider that the red shifts are not true Doppler effects so they are misleading. If so, quasars may be local to our Galaxy.

The arguments put forward against the "cosmological" theory, i.e. that the red shifts are pure Doppler effects, are not conclusive but they are certainly telling. For instance, some quasars seem to be expanding inasmuch as separate radio sources are spreading out from them; and if the distances are cosmological it seems that the expansion is taking place at speeds greater than that of light which, according to modern theory, is impossible. Perhaps the best evidence comes from the work of American astronomer Halton Arp.

Arp has taken photographs of galaxies and quasars which seem to be lined up. If so, they are presumably associated with each other and must be at approximately the same distance from us—and yet the red shifts are quite different. Either the red shifts really are misleading, or else the quasar lies far in the background and the apparent alignments are due to sheer chance. In Arp's view the alignments are too frequent and too obvious to be due to nothing more than coincidence.

At present this is probably the minority view, but the problem is still wide open and we must also consider the strange, so-called BL Lacertae objects, which seem to be intermediate in type between quasars and Seyfert galaxies. Wright has suggested that the "BL Lacs" are simply the naked nuclei of quasars, unhidden by any surrounding nebular material.

Whether quasars are at cosmological distances or whether they are relatively local to our Galaxy, we still have to explain their remarkable power, and it would be wrong to claim that as yet we have any definite solution. Research is going on all the time, both into the nature of known quasars and into the possibilities of finding others still farther away than PKS 2000-330. Perhaps the space telescope, due to be launched in 1985, will provide some vital clues. At any rate it seems that if we can really unravel the mysteries of the quasars we may be well on the way to learning more about the past history of the universe itself ●



# The bespoke silversmith



by Ursula Robertshaw

This month the Worshipful Company of Goldsmiths honours Leslie Durbin with a one-man exhibition at Goldsmith's Hall to celebrate his 50 years as a silversmith. Now 69, he is one of Britain's most respected craftsmen, as accomplished as he is modest.

His career started when he won an LCC trade scholarship to the Central School of Arts and Crafts, to study basic silversmithing. After three years he was apprenticed at 16 to Omar Ramsden as a chaser, engraver and decorator of precious metals. A fellow worker there was Len Moss, who specialized in hand-raising, with whom Durbin was later to work. He continued at Central School with evening classes, where he studied modelling under the sculptor Alfred Turner and animal drawing under John Skeaping, fruits of which studies were to appear in his lively beasts, frequently found as parts of coats of arms or as embellishing finials, in his work.

Scholarships awarded by the Goldsmiths' Company in 1938 and 39, one of them a travelling scholarship, took him to Germany, Hungary and Scandinavia; and in 1939 he won a competition to design and make the silver ornaments in the Chapel of Chivalry at Guildford Cathedral—his first big commission. Other work for the same church was to follow later. But first came the war and service with the RAF; and it was not until 1943 that Durbin got back to silversmithing, when he made the gold and silver-work quillons and fittings of the scabbard of the Stalingrad Sword, presented by George VI to the Russians to com-

memorate the victory at Stalingrad. Now known as the Sword of Volgograd, it will be among the exhibits at Goldsmiths' Hall.

Durbin set up his own studio, in Camden Town, when he was demobbed in 1946, working at first with Len Moss, then also with another chaser and engraver, W. E. Wright, another silversmith, Sammy Coles, and one other worker—a team of five.

Durbin has been favoured with many royal commissions, and his range of ceremonial silver is huge, ranging from impressive, large processional crosses to small choristers' badges.

His style is eclectic. Modestly he claims that most ideas for designs came from the people who commissioned the silver. "Most of the work was like bespoke tailoring—the piece had to satisfy a certain person for a special occasion. In a sense the pieces designed themselves, with a little coaxing from our technical knowledge."

In 1970 Len Moss retired, and in 1977 Durbin gave up the Camden Town workshop. He still practises his craft, but on his own; and his work can be commissioned through Goldsmiths' Hall. He has a few stock pieces for sale, such as bowls and spoons.

With charming diffidence he says he faces the coming exhibition with trepidation: "I feel I shall be on view with no clothes on." Not so: this Emperor of his craft is in full fig ●

**"Pebble" pattern coffee pot, ebony knobs; and milk jug, ivory knobs, 1961. Base metal cast of hare made for Omar Ramsden as a knife rest, and two other animal models. Three-branch candelabra for the Skinners' Company, 1970.**





# Visit over 50 cities in America for only £220.\*

TWA's VUSA fare lets you see more of America at this bargain price.

Fly TWA across the Atlantic, to any of our five gateway cities, and you can buy this VUSA fare for only £220\* on top of your transatlantic fare.

With it fly to any TWA city in America. As many as you like. You can stay in any city once, pass

through as many times as you like.

You can visit all 50 if you want to.

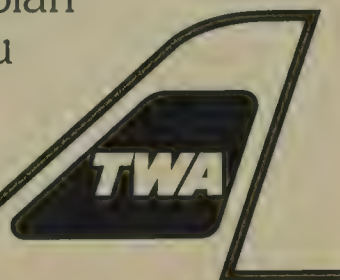
You can even get your boarding cards for all your TWA flights, up to 28 days ahead.

**See your TWA Main Agent**



He's the Travel Agent to help you plan your trip and give you more details.

**You're going to like us**



\*Subject to currency fluctuation

## How you can help to conquer cancer.

Leave a Legacy to the Cancer Research Campaign. The appropriate words to use in a will are: "I give the sum of..... pounds to Cancer Research Campaign of 2 Carlton House Terrace, London SW1Y 5AR" or, "I give the residue of my real and personal estate which I can dispose of by Will in any manner I think proper to Cancer Research Campaign of 2 Carlton House Terrace, London SW1Y 5AR.

The Cancer Research Campaign is currently supporting over 550 projects in 90 centres throughout the U.K. for research into all forms of cancer including leukaemia. The Campaign has one of the lowest expense-to-income ratios of any charity. In fact, 93 pence out of every pound donated is spent on research. Please help.

You'll be making a real contribution towards conquering cancer.

**Cancer Research Campaign**



**MORE OF YOUR MONEY GOES ON RESEARCH**

CANCER RESEARCH CAMPAIGN, 2 CARLTON HOUSE TERRACE, LONDON SW1Y 5AR. TEL: 01-930 8972



## Come and stay at a legend

Few hotels can match the luxury and atmosphere of Reid's Hotel Madeira. A summer holiday will be a cherished memory in this Island's gentle climate. The legend lives on with 350 staff who provide a caring, unobtrusive service for only 300 guests.

You can dine in traditional or informal surroundings offering French, Italian and Madeiran specialities. Bedrooms are

comfortably furnished and air conditioned. Enjoy walks in the fine scenery of this enchanted island. And, without leaving Reid's, you can go windsurfing, sailing, scuba diving, play tennis, have a sauna or just enjoy the magnificent gardens and heated swimming pools. There is every facility for an active or peaceful holiday. The choice is yours. The service is Reid's.

*Reid's Hotel*

MADEIRA



★★★★★

Reservations can be confirmed immediately by:

- Georges Hangartner, Gen.Mgr., Reid's Hotel, P.O. Box 401, P. 9006 Funchal Codex, Madeira, Portugal. Tel: Funchal 23001 Telex: 72139 Reid's P
- H.R.I.—The Leading Hotels of the World—Tel: 01-583 3050 • Your Travel Agent



# Time out in Arizona

by David Tennant

Even in the United States of America Lake Powell's dimensions are impressive. Just on 186 miles long, its shoreline is over 10 times that length, longer than the Pacific coast from Mexico to Canada. It is 3,700 feet above sea level, well over 500 feet deep in places and its blue-green waters are pollution free.

But you can be forgiven if you have never heard of it, for 20 years ago it did not exist. Straddling the border between Arizona and Utah, it started its life in March, 1963, when the massive Glen Canyon Dam was finally sealed off and the waters of the mighty Colorado river began slowly to back up and create the lake. However, far from leaving an ugly scar on nature's handiwork, this man-made achievement has created a place of rare and astonishing beauty, a vast area of fjord-like creeks and bays made by the intricate pattern of canyons that weave into the Colorado valley which downstream becomes the Grand Canyon.

The colours of the land around Lake Powell are red, bronze, rust, pale pink and powder grey, splashed with green where plants and bushes have taken a tenuous hold in the rocky soil. The flooded canyons are on a grand scale with rocks rising sheer out of the water for hundreds of feet, broken up here and there with little beaches. And all around are great mountains and plateaux dominated by Mount Navajo, nearly 10,400 feet high.

Although it was created primarily for water conservation, irrigation and hydro-electricity, the lake has become a popular recreational zone, carefully controlled and developed. Only at three places do roadways reach the lake and the main forms of transport remain boat and plane. Its many creeks and canyons with names like Fortymile Creek and Lost Eden Canyon are havens of quiet, despite the thousands of tourists that go there each year.

No words and few pictures can convey the grandeur and tranquillity of this place. The few days I spent there on a comfortable houseboat last autumn were among the most restful I experienced in a busy and turbulent year. It was October, an ideal month for Lake Powell and much of Arizona, with daytime temperatures in the upper 70s, pleasantly cool evenings and none of the searing heat of mid summer.

I flew from London by TWA via Chicago making a plane connexion to Phoenix, capital of Arizona, a city which is expanding rapidly. I spent a couple of nights in Scottsdale, the smart residential and recreational part of greater Phoenix, at La Pousada, one of the country club hotels. It is only a few years old and superbly laid out in modern Spanish colonial style adapted to *de luxe* living with chalet bedrooms.



Rainbow Bridge, one of the scenic attractions of Lake Powell, whose side canyons are ideal for water ski-ing.



pick up the boats.

Here, too, there is a large, comfortable lodge whose dining room must have one of the finest views in Arizona over the southern end of the lake. Nightly rates range from around \$44 to \$52 for two people. If you cannot afford the time to rent a houseboat, there are lake trips from Wahweap by large motor launches, ranging from a one-hour cruise at about \$6 a head to a full day to Rainbow Canyon for about \$45. Small power boats are also available for rental from about \$22 to \$90 a day with lower rates for the week.

Sky West Airlines' excursion fare is around \$140 return from Phoenix to Page, the flight taking about 80 minutes; day excursion is \$80, which allows six hours or so at Lake Powell. By road it is about 270 miles on excellent highways and through scenic country from Phoenix to the lake. The Wahweap Lodge and its ancillaries, including the boats, are also part of the Del Webb empire. Lake Powell, which is named after the 19th-century explorer of the Colorado river, is part of the greatest concentration of National Parks in the USA with the Grand Canyon itself almost—in American terms—on the doorstep. Arizona is a state not to be missed ●

spacious public rooms, swimming pool, shopping complex, tennis courts and golf within a putt-shot. Set in acres of immaculately tended grounds, it is owned and operated by the Del Webb Organisation whose interests extend from construction to recreation all over the USA. A double room costs around £40 a night.

From Phoenix we flew north in an 18-seater Metroliner of Sky West Airlines, one of those small airways which abound in the USA. It was a smooth flight and as scenic as it was comfortable for the obliging pilot flew close to the upper reaches of the Grand Canyon. Our destination was Page, a small town built as a result of the Glen Canyon Dam, and now a popular tourist centre. A few miles from here (after a quick look at the great dam) we boarded our sturdily built and large houseboat at Wahweap Marina.

For the next day or two our four craft with their passengers from six countries, hosted in the best American tradition, pottered about Lake Powell, tying up at night at some suitable spot for a barbecue, a peaceful rest and an

early morning fishing trip for the enthusiasts. They did not catch any, although I was assured the lake teemed with more than a dozen varieties of fish.

Highlight of the trip was a visit to the Rainbow Bridge, a great natural stone arch, 309 feet high and broad enough at the top for a two-lane highway. The largest in the world, it stands at the head of the Rainbow Canyon. Regarded, not surprisingly, by the Navajo and Piute Indians whose country this is as a holy place, it was not "discovered" until 1909, although tales of its existence had been known to the early Spanish settlers. Teddy Roosevelt and the novelist Zane Grey were among the earliest white men to see it.

Our houseboat slept six, although smaller boats for four or larger ones for up to 10 are available. A three-night hire costs between \$375 and \$675 depending on the size of boat. They are fully equipped and remarkably easy to manipulate. You can hire a small boat with an outboard engine to take with you for exploring the narrower creeks. Full instructions and maps are supplied at the Wahweap Marina where you

TWA fly from London to Phoenix via connexions at Boston, New York, Chicago and Los Angeles. Current APEX fare £441 return. US Travel & Tourism Administration, 22 Sackville Street, London, W1X 2EA. Arizona Office of Tourism, 3507 N Central Avenue, Phoenix, AZ 85012, USA. Del Webb Recreational Properties, PO Box 29040, Phoenix, AZ 85038, USA.



# Black Row



MIDDLE TAR

As defined in  
H.M. Government Tables

DANGER: H.M. Government Health Departments'

WARNING: THINK ABOUT THE HEALTH RISKS BEFORE SMOKING

JPS5841LN



# Rioja revolution

by Peta Fordham

When I last wrote of Rioja, less than three years ago, the wine was still comparatively unknown to the general public. Since then its rise in popularity has been extraordinary, as the figures show. In 1976 26,000 cases came into Britain; in 1981 the figure was 235,000.

One can relate this success to various factors. The producers had the good sense to band together in their export drive and to appoint, in the UK, a Rioja Wine Information Centre, an efficient body who understood the market and managed to disseminate exactly the information distributor and public required. The moment was right for a quality wine at a realistic price to fill a gap in supplies, and wide distribution made the wine easy to buy.

But all this would have been useless unless the wine itself stood up to its promise, and this it has done. At a recent Bordeaux tasting I sat next to one of the trade's top buyers, agreeing with him that from this French region came the finest wine in the world. "Yes," he said, "but do you know the best Riojas?" It sounds astonishing but to anyone reared on the Bordeaux wines of the old vinification, that marriage of oak and grape, now becoming confined to the top wines alone, still remains in the palate's memory as a measure of top quality; and the resemblance of some of the best Riojas to Bordeaux can be startling. Times change; tastes change. The younger, fresher wines to which we are becoming accustomed suit modern tastes and modern conditions (not forgetting the capital economics of shorter storage for the makers) and certainly help to meet the explosive growth of world demand. Meanwhile, long may Rioja continue to keep to traditional vinification of its red wines, which preserves that memory of the oak which marks the wines of its region and gives particular pleasure to nose and palate.

But there are in fact links which are often forgotten. When Bordeaux, a not very distant neighbour, was devastated by phylloxera and the Bordelais were faced with financial ruin, they looked round in desperation to find a wine similar to their own and made in large quantities. This they found in Rioja and not only did soil, climate and grapes suit them, but they liked the country and many of them settled there to add French wine-making skills to those of the native-born Riojans; and they remain.

The white Riojas, however, have not found much favour here in the past—and understandably. The climate in the region makes for a warm fermentation, with the wines soon in cask for considerable maturation, a practice which in the Mediterranean region has for ages bedevilled the resulting white

wines. These, though popular in the countries of their origin and good with local food, do not travel well and can appear flat and flabby against the more acidic balance of the whites from farther north, dry or luscious.

The purpose of my recent visit to Rioja was mainly to see what was happening in this field, for over the past few years a revolution in techniques, with a cold, slow fermentation and no cask maturation, has taken place to produce a new breed of white Riojas. These wines have a freshness and greater acidity which should ensure them a market as both aperitif and dinner wine, containing as they do that residual fruitiness which the makers had in hand to work on. And yet, as I write, a bottle of the old style, opened to accompany a pork dish, filled us with content. So there is room for it still.

I am not suggesting that every bottle of Rioja contains superb wine. But great care is exercised to keep up a high standard in exports. So much wine is now around that recommendation of individual houses becomes increasingly invidious; and, as is the case with all quality wine, every house has its own style, based on those tiny variations of production which affect the end result profoundly. There is no lack of individuality in this region. So I have tried to emphasize some names which suggest, to me anyway, the "English taste". These include the Bodegas Olarra, Alavesas, Marques de Caceres, Marques de Murrieta, Paternina, El Coto, C.V.N.E., Franco-Espanolas, Faustino, Tondonia, Marques de Riscal, Campo Viejo, Lan and Rioja Alta. There are many more and your own palate should be the arbiter.

By way of introduction, it is not a bad plan to try a comparison of an ordinary and a Reserva of the same house. The latter are wines of great distinction, each representing one exceptional harvest, a vintage which the winemaker has deemed worthy to be set aside for extra long aging; in the region it is possible to find century-old Reservas still highly drinkable. Note, by the way, that the thin, tinsel-like wire on some bottles is not cosmetic but ensures that the contents are original.

I do, above all, recommend a trial of the new whites, after which a judicious foray into the old ones might be interesting. As prices of familiar friends from other parts of Europe rocket, here is an area for thorough investigation; and to ensure that you are getting what you want, look for the words *Sin crianza* (without oak) on the bottle, one of the points of Riojan co-operation being that the makers now put useful information on the back of the bottle, complete with map.

When buying Rioja remember that the Upper Rioja and Rioja Alavesa produce wines of medium strength. The Lower Rioja wines have high alcohol ●

# Women in the garden

by Nancy-Mary Goodall

I have been reading about women who have made their marks in the world of gardening and wonder what we can learn from them. *Down to Earth Women* by Dawn MacLeod (William Blackwood, £7.95) sketches in the lives of some 50 women gardeners as different in character as the hard-up, overworked but staunch Jane Loudon, born 1807, whose books on gardening for ladies supplemented the work of her husband, John Loudon, the man who popularized ornamental gardening for all, and the warm, lovable Mrs Earle, born 1836, never touched by financial anxiety, author of the charming and discursive *Pot Pourri from a Surrey Garden*. Next comes Gertrude Jekyll, 1843-1932, still the best of garden writers and an abiding influence. "Artist Gardener Craftswoman" is inscribed on her memorial, designed by Lutyens with whom she collaborated on so many garden plans (see *The Golden Afternoon* by Janet Brown, Allen Lane, £9.95); and then the wealthy, talented, formidable and ultimately tragic Ellen Willmott, 1858-1934, maker of gardens, plant breeder and collector and mingler with the mighty, who had a great run for her money but for whom the sands and the money ran out. (See *Miss Willmott of Warley Place* by Audrey le Lievre, Faber, £9.95.)

Dawn MacLeod also gives short biographies of some distinguished herbalists: the scholarly Eleanor Sinclair Rohde, 1881-1950, whose writings started an enthusiasm for herbs which has never flagged; Mrs Grieve, co-author of that noble tome *A Modern Herbal* with Hilda Leyel, who also opened the first Culpeper shop and started the Society of Herbalists. There are practical herb farmers, among them Dorothy Hewer, devoted martinet founder of the Herb Farm at Seal, and Margaret Brownlow, her prize pupil, whose books on herbs I still consult and enjoy; and there are those who pioneered schools of horticulture for women such as Beatrix Havergal of Waterperry.

The book also introduces us to some creators of great 20th-century gardens: Victoria Sackville West who, with her husband Harold Nicolson, made Sissinghurst and wrote about it so luminously (see her *Garden Book*, Michael Joseph, £7.50, and *Sissinghurst* by Anne Scott James, Michael Joseph, £7.95); and charming, retiring Mairi Sawyer of Inverewe, who completed the great subtropical garden started by her father in the Gulf Stream warmth of the west coast of Scotland. The expertise of Phyllis Reiss of Tintinhull, Somerset, in the difficult medium of living plants can be judged from this description of two borders: "One was a

rich feast of warm colour, with reds, flame and pink enhanced by coppery foliage, the other a pastel mosaic formed of pale yellow roses and other flowers in delicate mauves and pale pinks. White appeared here and there, and silver artemisia showed up brilliantly against the dark yew hedge." We also meet Margery Fish, writer and gardener at East Lambrook Manor, Somerset, who passed on the torch of enthusiasm to me, and several needlewomen who embroidered with plants as well as with silks and wools.

Not wasting time generalizing on how women gardeners differ from men—they are less good at heavy work, more patient at repetitive tasks, less good at spatial relationships, better at colour and detail—we can look for some common denominator that links these women together. Each seems to have overcome some sorrow or difficulty, to have suffered from the loss or lack of husband or children, from physical disability or simply from their own uncompromising temperaments and, through gardening, to have gone on to make an important contribution to the world. Gardening is happy work, a great solace, a therapy and an escape. It is positive and creative, a source of hope as skill improves—and there is always another spring.

One early garden writer, Miss Louisa Johnson in *Every Woman Her Own Flower Gardener*, 1840, suggests that ladies might take up gardening "as a distraction from the disappointments of life". I prefer the words of a woman quoted by Dawn MacLeod: "Of course gardening is essentially a spiritual activity", which is something you learn if you garden long enough. Add to this that many of these women started comparatively late in life and you have a permanent bulwark against boredom.

So if you feel worried or in the dumps why not give yourself something to look forward to? Early July is still not too late for sowing biennials which flower the year after they are sown. Seeds can be sprinkled in well raked seed beds or in boxes and the tiny plants pricked out and grown on ready for transplanting to their flowering places in autumn. Keep them watered and give them foliar feed to build them up. Boxes need a little more attention than the open ground but if you use them there is less danger of losing seedlings. I suggest you sow sweet williams, forget-me-nots, foxgloves, pansies, violas and canterbury bells. My first choice is the chimney bellflower, *Campanula pyramidalis*, a semi-perennial which makes a marvellous tall pot plant for an empty grate. Thomas Butcher of Shirley, Croydon, stock the white form. There might still be time to sow wallflowers but if you remembered to sow them early you could soon line them out so that they make good, strong plants before autumn ●



# Retirement preparations

by John Gaselee

When retirement looms it is generally a good moment for a reassessment of your financial affairs. Almost certainly changes will have to be made as income is likely to be lower, but outgoings will be less, too. One effect of a lower income at this point is that your "marginal" rate of tax is likely to be reduced, and so a different strategy for investments may be appropriate.

It is sensible to look at retirement income some years before retirement to assess whether a higher income will be needed and how it should be provided. A useful booklet on the subject is *Looking Forward to Looking Back*, published by Cannon Assurance. It explains some of the complications behind pension arrangements and illustrates the facts and figures of pension rights and entitlements.

Anyone who has freelance earnings of any kind, or any part-time salary, etc, which is not pensionable can take a personal pension policy, which has important tax advantages. First, up to 17½ per cent of these earnings (after deduction of expenses) can be paid towards such a pension policy completely free from tax. The contributions roll up on a tax-exempt basis in an insurance company's fund. At any time between the ages of 60 and 75 the pension can be taken, and part of the pension can be exchanged for a tax-free cash sum.

An alternative is a life policy. As an example, Scottish Provident Institution issues a profit-sharing life policy the benefits of which can be taken at any time between 10 and 20 years from the outset. This provides plenty of flexibility and, if a cluster of policies is arranged at the outset, there is no need to take all the benefits at once. In any event, the benefits will be free from tax.

If unit-linked single premium bonds have been arranged, with a view to providing capital at retirement, an important point to remember is that the amount of the gain is liable to higher-rate tax. The mechanics of the arrangement are that any gain is divided by the number of full years for which the policy has been in force. The resulting figure is added to your income for the year in which the bond is realized. This establishes the rate of higher-rate tax (less basic-rate tax), and that rate is then applied to the whole of the gain. It may be sensible, therefore, not to realize all the bonds held during the same year.

At retirement a certain amount of capital may be available, perhaps from single premium bonds, maturing life policies and also from commuting part of your pension for a cash sum. It does not necessarily follow that the best course is to buy an annuity. While a fairly high yield will be obtained (and

the older you are when the annuity is bought, the higher will be the yield), the practical drawback is that your capital is gone.

While the attractions of investing capital with a building society may be strong, a practical drawback is that though a high rate of interest may be paid when the money is first invested, this is not guaranteed and if interest rates in general drop the building society's rate is also likely to come down. If interest rates are high at the time, a better plan is generally to invest in a high-yielding gilt-edged security. In this way the yield is guaranteed until the redemption date and, if the stock is held until then, there is also likely to be guaranteed capital appreciation. This will be tax free, on the assumption that the stock will have been held for more than 12 months.

In general, however, it is probably better to aim for an investment from which over the years an increase in the level of income can be expected, together with some capital appreciation. A unit trust is likely to be the answer. This has the great advantage that switching of the underlying investments within the trust does not attract any capital gains tax. On selling units there is a liability to capital gains tax in the normal way.

Nevertheless, apart from the first year of ownership, capital gains tax is payable only on gains in excess of the increase in the cost of living. There is, however, an annual exemption from capital gains tax. It is quite possible, therefore, that units will be held without any tax being paid on the gain in the value of the units or the underlying investments.

Finally there is the question of life assurance. At retirement much of the life cover provided by an employer is likely to cease, and any term assurance or family income benefit protection arranged by you is likely to have expired by then. Under an occupational pension scheme the pension for a widow is often not particularly high. A husband, assuming that he is likely to predecease his wife by some years, may want to provide for her after his death. Term assurance, which pays a set figure if death occurs during a predetermined period, may appear to be reasonably cheap. But there is the very real risk of arranging protection, at significant cost for a given period, and surviving to the end of the period. Once again you would be faced with no cover. To buy it then would be much more expensive or almost impossible if you should be in poor health.

The best plan is to take a whole life policy which will pay at death whenever this occurs. Should your wife die first it can probably be surrendered, or can be made paid-up, so that something would be payable at death, with no further premiums to pay ●

## Earn up to

# 13%

p.a.

## Lombard Fixed Time Deposits

1 Year Fixed Period	13% p.a.
2 ————— "	13% p.a.
3 ————— "	13% p.a.
4 ————— "	12% p.a.
5 ————— "	12% p.a.

Minimum deposit £1,000 Interest paid annually.  
The rates quoted are correct at time of going to press.

These are some of the benefits of a Fixed Time Deposit with Lombard:-

- \* Your funds will earn a good rate of interest which is fixed for the period of deposit.
- \* All interest is paid without deduction of tax at source.
- \* Your account is confidential.
- \* As Exchange Control does not exist in the United Kingdom your funds can be repaid anywhere in the world in Sterling or in any other currency.
- \* We are part of one of the largest banking groups in the world.

Other rates are available for 1-5 years with interest paid monthly, quarterly or half-yearly and for deposits at 3 months and 6 months notice of withdrawal.

For further details of our deposit facilities and current rates simply post the coupon today.



**Lombard  
North Central**  
Banking Services

To:  
LOMBARD NORTH CENTRAL PLC  
DEPT. 811,  
17 BRUTON STREET,  
LONDON W1A 3DH.  
Telephone: 409 3434.

NAME \_\_\_\_\_

(BLOCK CAPITALS PLEASE)

ADDRESS \_\_\_\_\_

A member of the National Westminster Bank Group

whose capital and reserves exceed £1,800,000,000.



# Fiat's plastic future

by Stuart Marshall

The average working life of today's car, which is no more than an elaborately shaped steel box which will inevitably rust, is between 10 and 12 years.

The traditional alternative method of production was to fabricate a strong steel chassis to carry all the mechanical parts and surmount it with a non-rusting aluminium alloy body. The Land Rover is made like this, which is why plenty of 25-year-old specimens are still hard at work. But it is too expensive a process for popular, mass-produced cars sold at relatively low prices.

Synthetic resin reinforced with glass fibre is widely used by car makers, but only for models made in too small a volume to justify the enormous cost of tooling up to press the body shells from sheet steel. These so-called plastic cars do not rust, but not all of them safeguard their occupants so well as a pressed steel car in a serious crash.

But it does look as though a rather more sophisticated kind of plastic car will be providing us with personal transportation in the 21st century. Fiat recently unveiled a prototype showing how it might be done.

The Fiat VSS (*vettura sperimentale a sottosistemi*, or experimental subsystem car) is a nice-looking, five-door hatchback of similar size to the Ritmo—which we call the Strada in Britain—and using Ritmo mechanical parts. At present plastic is simply not strong enough to be used for the main stress-bearing parts of a motor car, so the VSS has a steel skeleton, heavily galvanized to protect it against corrosion. But all the outer panels are made from plastics of various kinds. In all there are nine sub-assemblies including doors, bonnet, roof, tailgate and front and rear bumpers.

These outer panels make no contribution to the total strength of the car. Basically they are there to keep out the wind and rain and please the eye. One of the advantages of this kind of construction is that the skeleton can stay as it is for a very long time—perhaps 20 years—while the exterior shape can be changed easily and relatively cheaply.

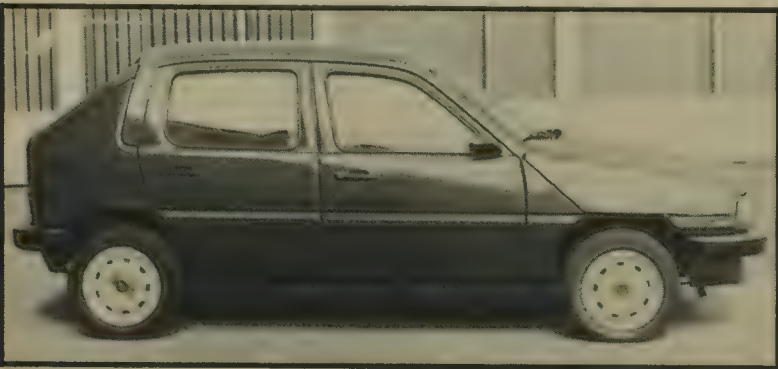
There are, however, more substantial advantages than that. The use of so

much plastic saves weight which in turn saves fuel. The car would have a longer life—perhaps twice the economic life of cars made from thin sheet steel. It would probably be a very quiet car; plastic absorbs noise whereas a steel box tends to magnify it.

The plastic panelled car might well be far more resistant to minor accident damage. Some kinds of plastic materials—the cellular bumpers on Saab cars are an excellent example—deform when struck hard but within minutes regain their original shape. If, say, wings and doors could do the same it would be good news for motorists and bad news for the body repair business. And the panels need not depend on a microscopically thin layer of paint for their colour. The material from which they were moulded could be pigmented; the colour would run through.

At the moment the Fiat VSS has perfectly conventional engine and transmission units made from iron, steel and light alloy castings, forgings and so on. Even if the internal combustion engine, whether petrol or diesel, remains the car's prime mover, it will not necessarily be made entirely of metal. Ford are pioneering the plastic car engine. Probably the hot parts of the engine—the cylinder head, pistons, valves and exhaust manifold—which operate at temperatures no plastic could withstand, will always be made from metal. But the cylinder block, the inlet manifold, the oil sump and the timing belt cover are a different matter. It is quite possible that by the turn of the century engines with these major components made from reinforced plastics will be as commonplace as the moulded fascia and radiator grille are today.

Gearboxes, clutch housings and automatic transmission casings, too, will be produced from reinforced plastics. The rubber tyre, reinforced with steel wires and textile fibres and mounted on a steel or alloy wheel, may well give way to a plastic component replacing both the tyre and wheel as we know them today. It is a long way off, but a plastic tyre/wheel unit is more than a gleam in the eye of researchers at some of the world's major tyre manufacturers, and plastic moulded tyres have already been made with limited success.



The Fiat VSS heralds a forthcoming technological revolution.

## Monetary debate

From V. H. Patriarche

Dear Sir,

At times Sir Arthur Bryant has suggested a carefully controlled injection of interest-free money to "prime the pump" in times of economic recession.

Unfortunately ever since the early 1950s most governments have been injecting both interest-free and interest-bearing money into their economies on the dubious principle that "a little inflation does you good". Now that something like a major depression is upon us, we are no longer sure that we know how to keep the practice under control and are desperately searching for ways to restore a profitable and orderly atmosphere before we are faced with monetary collapse.

As Keynes said, anything that is physically possible should be economically possible. The difficulty seems to be that it is not always monetarily possible. Sir Arthur's proposal might open a course of action that should be explored.

Money that is simply created out of thin air is not money at all. It must entail real worth or obligation. But when this obligation is in the form of debt-with-interest there is not only rigidity but the prospect of unrealistic and overwhelming debt accumulation.

Could we not now follow the example of our Islamic friends and substitute equity for debt-with-interest as the basis for the much needed monetary incentive?

V. H. Patriarche

3010 Larkdowne Rd  
Victoria, BC, Canada

## An uneven kind of balance

From J. S. Allen

Dear Sir,

Louis Heren in his article "A Decade of Direct Rule" (*ILN*, March) writes: "The Unionists voted to withhold co-operation and Protestant mobs rampaged through Catholic neighbourhoods. In Londonderry 13 people were killed on Bloody Sunday."

In this context it might appear that the 13 were killed by the Protestant mobs or even by the Royal Ulster Constabulary, whose brutality the author had earlier remarked. As it happened they were killed by the Army, then in confrontation with a vast mob. The Army killed more Catholics in five minutes than the RUC and B-Specials combined had done in 40 years.

To return to the passage quoted, itself a parody of the kind of reporting that makes folk here clutch their skulls: "The Unionists voted to withhold co-operation...". As if in some weird referendum they were allowed to vote whether they would co-operate with the law. Of course I know what is meant, but some readers in Britain will take it literally; after all they have read

even stranger things about us. And again: "Protestant mobs rampaged through Catholic neighbourhoods." Indeed they did, but it would have been fairer to add that Catholic mobs rampaged through Protestant neighbourhoods at the same time.

Protestant bigotry is stressed more than once, always paired with IRA violence, as though to keep some kind of balance. Now bigotry is an abstract imprecise smear-word, applied incongruously to the mixed bag of non-Catholics here who want nothing beyond what most people everywhere else take for granted—security of tenure in their own nationality. But IRA violence is not abstract. When we hear the explosion, see the glow in the sky and smell the burning property, we can be 90 per cent sure it is not the work of "Protestant bigotry".

J. S. Allen

6 Westland Gardens,  
Belfast

## Hannibal's elephants

From G. P. Cole

Dear Sir,

The continuing saga of the doubt concerning Hannibal's elephants and their country of origin was given further lustre and edification in the columns of your April issue.

I believe we can give undoubted credibility to the authenticity of the coin which was minted in the period to commemorate Hannibal's campaign in Italy. The size of the animal clearly confirms that the elephants used were positively Indian types and I feel that this evidence is quite conclusive and corroborates all the evidence available.

G. P. Cole

Farnborough Hall  
Banbury, Oxon

From Simon Hornblower

Dear Sir,

Your correspondent W. P. Barbour (*ILN*, April, 1982) asks if anything has "occurred in the scholastic world" which makes less probable his theory that Hannibal's elephants were Indian. The answer is "Yes". After the publication of Professor H. H. Scullard's book *The Elephant in the Greek and Roman World* in 1974 no reasonable person can doubt that Hannibal's force included both Indian and African elephants. Scullard illustrates his book with photographs of Carthaginian coins clearly depicting both types, though he believes that most of Hannibal's elephants were African (of the smaller, "Forest" type, rather than the larger "Bush"). Hannibal's African ("Forest") elephants were probably obtained from Namibia or Mauritania. The evidence is not purely numismatic; it is collected in chapter six of Scullard's splendid book.

Simon Hornblower  
Oriel College  
Oxford



# A unique diarist

by Robert Blake

**Boswell, The Applause of the Jury 1782-1785**

Edited by Irma S. Lustig and Frederick A. Pottle  
Heinemann, £15

This is the 12th volume of the superb Yale edition of Boswell's journals. It is, like all the others, edited with learning, wit and immense, though never ostentatious erudition. The complete series will surely be one of the great scholarly achievements of the 20th century.

Boswell was a remarkable diarist. Before him there was Pepys, who had something of the same quality. No one since has bequeathed anything comparable to posterity. For the interest of Boswell's journal does not lie only in his intimacy with Dr Johnson, important though that is. His diary is both a personal self-revelation and a panorama of literary, social and legal life in Edinburgh and London from 1762 to 1785, and it is written by the author of one of the greatest of all biographies.

The volume begins with Boswell at the age of 42 enjoying the prestige and modest income of the Laird of Auchinleck, the property which he had just inherited from the father with whom he got on so badly. It covers the death of Dr Johnson—"My feeling was just one large expanse of stupor. I knew that I should afterwards have sorer sensations." It ends with the publication of his *Journal of a Tour of the Hebrides* which was a great success and, despite some critical reviews, established his reputation as a man of letters.

Macaulay in a famous essay on the *Life of Johnson* wondered at the contrast between Boswell's achievement as a biographer and his qualities as a person. "Many of the greatest men that ever lived have written biography. Boswell was one of the smallest men that ever lived and he has beaten them all." He went on to describe him as "servile and impertinent, shallow and pedantic, a bigot and a sot". Boswell certainly drank like a fish. Entries abound such as these: "I drank two bottles all but three glasses . . . Awaked very ill"; "Drank rather too much. Not a well spent Sunday"; "Bottle of port. Too hard living, this". But Macaulay would have been even more censorious if he had seen Boswell's revelations about his sex life. He used a special symbol to record conjugal intercourse. The curious can learn that, after the enforced abstinence caused by a disreputable malady, he performed 12 times in a fortnight in February, 1784. However, faithfulness was not his forte.

"In Westminster Abbey I said [to some friends] that I was perpetually falling in love, though I was as fond of my wife as any man. She could not complain. I was always willing to prefer

her when she was fond of me; and when she was indifferent, it was better I should be fond of others than allow my fondness to grow cold and perhaps irrecoverable. The fire might become quite dead. If I had a good cook and often had not dinners at home, I should not wish him to be idle and lose his talent. No, let him go to my lord Duke, the Earl, and as many employers as he could find." Accordingly in London he would deal with a prostitute, Betsy Smith (whose name he absurdly spells backwards). Of the evening of May 13, 1785, he records, "ysteBhtimS. Pleasing and honest" and of the next day, "Morning twice with ys", after which he breakfasted with Mary Knowles, a Quaker of the utmost propriety, attended a Quaker meeting where he was rebuked for reading a newspaper, and ended the day drunk—"Was intoxicated much. St Paul's Churchyard, sung ballads with two women in red cloaks. Had pocket picked. Fell in street. Got home by help of two different worthy men."

Boswell was not only a great recorder of his own sexual activities but he was fascinated by those of others, not least the great Dr Johnson himself. This volume publishes for the first time Boswell's *Tacenda* (things to be kept secret)—the most extensive of the material which he decided not to use in his *Life*. It is a record of a conversation with the painter Mauritius Lowe and Mrs Desmoulins after dinner—in those days in the early afternoon—when Dr Johnson had retired for a nap. "Now Ma'am let us be free," began Lowe. "We are all married people. . .". The gist of it was—and it has already been published in *oratio obliqua* by the late James Clifford in his *Dictionary Johnson*—that Johnson was not impotent, as some of his friends believed, or that he had no intercourse with his drunken wife. "There never was a man who had stronger amorous passions," said Mrs Desmoulins, and gave chapter and verse, but she was firm that he did not engage in "criminal connexions". The passage, which is funny, moving and rather pathetic, has to be read in full.

Macaulay's judgment on Boswell may be harsh, but basically he is right: "If he had not been a great fool, he would never have been a great writer." Macaulay, of course, had only the *Life* to rely on, but the *Journals* fully confirm the view that Boswell was an ass of the first magnitude. You have only to read his complacent account of his talks with George III and reflect for a moment on what the king must have thought. To quote Macaulay again: "Those weaknesses which most men keep covered up in the most secret places of the mind, not to be disclosed to the eye of friendship or of love, were precisely the weaknesses which Boswell paraded before all the world." This is what made him both a unique biographer and a unique diarist. You can read him for ever without being bored for a moment.

# Recent fiction

by Sally Emerson

**Pinball**

by Jerzy Kosinski  
Michael Joseph, £7.95

**Providence**

by Anita Brookner  
Jonathan Cape, £6.95

**Brother of the More Famous Jack**

by Barbara Trapido  
Gollancz, £6.95

In a recent interview Jerzy Kosinski claimed that the poor critical reaction in America to his latest novel, *Pinball*, was because the critics "are no longer reviewing my books, they are reviewing my life and the character they see me playing in *Reds*". Jerzy Kosinski lives a flashy, jet-setting life and in *Reds* plays a cold, detached character. He has written some brilliant books, most notably *Steps*, *Being There* and his first novel *The Painted Bird*.

In his recent novels Kosinski keeps returning to the same themes of alienation, random violence and perverse sex. His writing is beginning to seem stale. And I can assure all readers and Kosinski himself that my reaction has nothing to do with his knowing Kissinger or Polanski. The more writers who are stars the better. It's one of the best ways of promoting literature.

The rock star Goddard, hero of *Pinball*, has sold more records than the Beatles but nobody has ever seen his face. A beautiful woman, Andrea, deputes a failed rock star, Patrick Domostroy, to find Goddard. They hatch a plot using Andrea as bait to lure Goddard out of his anonymity.

A withdrawn acquaintance of Domostroy, Osten, is in fact Goddard. He spends his time travelling from seedy hotel to hotel keeping his identity hidden under the pretence of a voice damaged by an operation and a cover as a literary student. While Osten's black girlfriend, Donna, falls for Domostroy, Andrea is successful in luring Goddard to her with violent results.

The characters are all familiar: the beautiful Andrea with the strong streak of cruelty, the passionate Donna, the disaffected Domostroy making do with shots of sex to make up for lack of emotional substance, the colourless Osten who fears meeting John Lennon's fate and gives secret financial support to his father's ailing record company. None of them comes alive. In particular, Kosinski fails to explore Osten's relationship with his classical music-loving father in his eagerness to rush on to the next sexual fantasy, the next breast pressed against the next chest.

Although the novel is entertaining in the most undemanding way, there is a sense of emptiness as the rusty machinery of plot and character creak away along the familiar path.

*Providence*, the second novel of a fine writer, Anita Brookner, more than ful-

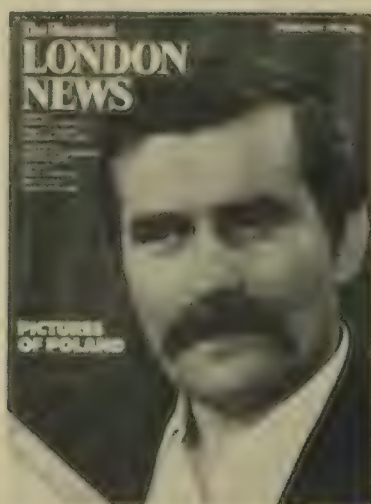
fills the promise of her first, *A Start in Life*. The heroine, Kitty, is a highly intelligent university teacher who is marvellous at analysing literature at her seminars—in particular *Adolphe*, "a novel about failure"—but not at all skilled at understanding and managing her own life. For two years she has been in love with a colleague but has not the least idea where their relationship is going. His chummy behaviour bewilders her. She envies those women who can be unreasonable and demanding and adored, and yet feels ashamed when she visits a clairvoyant, in her mind a very feminine activity. The character of Kitty is delicately and realistically drawn, but our suspicion that she is doomed to fail as a woman in love, that Providence has already labelled her as an "unclaimed woman", makes it less than exhilarating to read.

But the novel is far from being solely concerned with the concepts of loneliness and failure. It contains some wonderful characters, most notably the academic heroine's Russian grandfather, formerly an acrobat, and her grandmother, a Parisian seamstress who became a leading fashion designer in the 1950s and who talks of little but pleats and elegant clothes. It is in the end a sombre book, and one which should not be given to any woman wishing to pursue an academic career because it makes the lives of dim-witted, frivolous women sound so very much more attractive than those of their blue-stocking sisters.

Barbara Trapido's first novel is refreshingly unserious. It even—unusually, these days—has a pretty heroine with whom men fall in love. It is chiefly about Katherine's relationship with a family headed by Jacob Goldman, a philosophy professor. They are the kind of family it can be very irritating to read about: when at 18 she first encounters them they live in the country and the mother is always giving birth or playing the piano or out in the garden like a beautiful Burne Jones creature in Wellingtons while the professor shows off his intellect and radicalism. Later they move, typically, to Hampstead. But Barbara Trapido's portrayal of the Goldmans is so direct and warm, and the dialogue so agreeably clever, that it fails to irritate in the least. Katherine first of all falls in love with the elder son, Roger, who breaks her heart, and then on her return to England after a stay in Italy, with the younger one, with whom she lives happily ever after. The novel is essentially a romance although not everything is sweetness and light. In Italy she has a long affair with a rich Italian who leaves her when she is pregnant. The birth is terrible, the baby dies a few weeks later, and Katherine has a nervous breakdown and has to go into hospital. But without these well-written and realistic elements the novel would have been a little too frothy even though frothiness makes a change in these overserious days.



# The Illustrated LONDON NEWS every month



To ensure that you receive copies regularly it is advisable to take out a subscription, which can be done by filling in the coupon and returning it to the address given below.

To: Subscription Manager, The Illustrated London News  
23-29 Emerald Street, London WC1N 3QJ.

- ☐ Please enter my personal subscription to *The Illustrated London News* for one year. Price £15 UK (£18.50 Europe, USA, Canada; £19.50 rest of the world).
- ☐ Please send a gift subscription to the address below (please add extra names and addresses separately).
- ☐ Please include binder/s with my order/s. (Binders are in dark blue cloth with gold lettering, hold a year's copies of the *ILN*, and cost £5.50 UK, £6 all overseas countries, inc P&P.)
- ☐ Please include the index (for 1981) with my order. Price £3.50.

My name .....

My address .....

Name .....

Address .....

I enclose cheque value £ ..... made payable to The Illustrated London News I wish to pay by Access/American Express/Barclaycard/Diner's Club

My account number is

Signature .....

Registered office, Elm House, 10-16 Elm Street, London WC1X 0BP

## CHESS

# A heroic knight

by John Nunn

World class chess visited London in April for the Phillips & Drew Kings tournament, the strongest ever held in the capital and indeed the strongest in Britain since Nottingham, 1936. Many of the world's top players gathered at the splendid venue in County Hall, part of which was made available by the Greater London Council for the tournament. The leading British players were also competing and there was much speculation as to how they would perform against such opponents.

The Hungarian grandmaster Lajos Portisch started superbly with six points out of seven, but a couple of unexpected defeats put him out of contention soon after. Sweden's Ulf Andersson took over the lead, but he was being chased by world champion Anatoly Karpov, who was recovering from a poor start. The finish was exciting, since Andersson and Karpov went into the last round neck and neck. At one stage during the final round it seemed as if there might be a shock result, since both players were in danger of losing. However they both pulled through to win and tie for first place. This was a double success for Ulf Andersson, since he also tied for first in the 1980 Phillips & Drew tournament.

The final scores prove that the home contingent were by no means disgraced: Karpov (USSR) and Andersson (Sweden) 8½, Seirawan (USA) 8, Timman (Holland), Ljubojevic (Yug), Portisch (Hun) and Spelman (GB) 7, Spassky (USSR) and Miles (GB) 6½, Geller (USSR) 6, Nunn (GB) 5½, Mestel (GB) and Christiansen (USA) 5, Short (GB) 3½.

The following incisive win was awarded the brilliancy prize.

**J. Timman** **L. Portisch**  
White Black

### Queen's Indian Defence

- |         |       |
|---------|-------|
| 1 P-Q4  | N-KB3 |
| 2 P-QB4 | P-K3  |
| 3 N-KB3 | P-QN3 |
| 4 P-KN3 | B-N2  |
| 5 B-N2  | B-K2  |
| 6 O-O   | O-O   |
| 7 P-Q5  | PxP   |
| 8 N-R4  |       |

It is a tribute to the speed with which chess players latch on to new ideas that this move, which was first played in 1980, has now occurred in at least 30 master games. White sacrifices a pawn but gains a dangerous initiative.

8 ...P-B3

9 PxP NxP

10 N-B5

A critical moment. 10...N-B3 and 10...N-B2 have been the most popular moves here for Black, but Portisch decides to head off the beaten track.

10 ...B-B3

The idea is to drive off White's strong knight by ...N-K2.

11 R-K1

Portisch first tried 10...B-B3 in the game Lukacs-Portisch from last year's Hungarian championship, which continued 11 P-K4 N-K2 12 N-Q6 B-R3 13 R-K1 B-K4 14 N-B3 P-QB4 with a double-edged position, ultimately won by Black. Timman's move poses new problems for Black.

11 ...B-R3

After 11...N-K2 12 N-Q6 B-R3 13 N-B3 Black cannot play ...P-QB4 since White has not yet blocked the long diagonal by P-K4 and this factor impedes his development.

12 P-K4 N-K2

13 N-K3

Timman avoids 13 N-Q6 transposing to the Lukacs-Portisch game.

13 ...B-K4

It looks risky to move the bishop away from the defence of the kingside, but preserving it by 13...P-KN3 would weaken too many dark squares after 14 N-N4 B-KN2 15 P-K5.

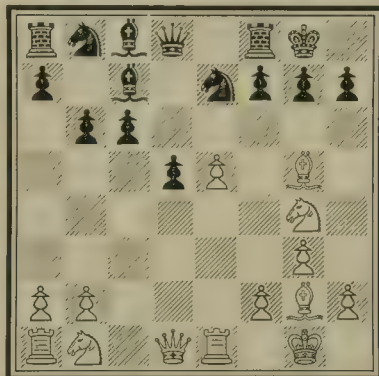
14 N-N4 B-B2

15 P-K5 P-Q4?

Black underestimates White's attack. It was essential for him to play 15...P-Q3 whereupon 16 B-N5 PxP 17 Q-N3 is highly unclear.

16 B-N5 B-B1

16...N-Q2 prevents the ensuing sacrifice but the reply 17 N-B3 leaves Black without a good move.



17 N-B6ch! K-R1

17...PxN 18 BxBP B-B4 19 Q-Q2 B-N3 20 P-KN4 (not 20 Q-R6? N-B4) followed by Q-R6 leads to mate on KN7.

18 N-B3 N-R3

18...B-K3 was Black's last hope, but even this would leave him with slim chances of survival. White's next move concludes a heroic career by his KN, which made seven moves out of 19.

19 KNxQP! PxN

20 NxP B-K3

Black must lose either his knight at K2 or his rook at QR1.

21 BxN Q-Q2

22 NxB QxN

23 B-Q6 Q-B5

24 B-B1 Resigns

Faced with further material loss Portisch abandons the struggle. This game was a severe blow to Portisch, normally regarded as a very difficult player to beat.



# Slam hands

by Jack Marx

Many years ago the late Helen Sobel, one of the greatest of women players in America, or for that matter anywhere at any time, added to her fame by the way she handled a certain slam hand in the play. At that time the theme illustrated by the hand was quite novel and, though better known today, it still occurs only rarely. This is the hand with Helen Sobel sitting South:

♠ Q 8 7 2	Dealer North
♥ A 7 4 3	Game All
♦ Q 10 4	
♣ 8 5	
♠ K 9 6 5 4	♠ J 10 3
♥ K J 9 2	♥ Q 8 6 5
♦ 8 7 6	♦ 5
♣ 7	♣ Q J 10 9 2
♠ A	
♥ 10	
♦ A K J 9 3 2	
♣ A K 6 4 3	

North-South had the bidding to themselves but it was not quite adequate, since after a long and complex auction they arrived at only Six Diamonds and stopped there. The grand slam, depending only on the opposing clubs breaking no worse than 4-2, is clearly heavily odds-on. As can be seen, the actual club break renders the grand slam impossible, and a lesser player than Helen would almost certainly have gone down in the small slam.

West made the not very clever lead of his singleton club. This lead up to a suit which declarer had actually bid twice in the course of the bidding no doubt alerted her to the possible danger. She won trick one with Club Ace and if she had made the apparently normal play of Club King at trick two she would probably have gone down. West would have ruffed and need not have been a genius to shift to a trump. Declarer would now have been left with three losing clubs and only two trumps in dummy to take care of them.

However, declarer confounded the malign fates. At trick two she led a club, but it was a small one, not an honour. Now a trump lead from the defence leaves her with only two trumps in dummy but enough to look after merely two club losers in her own hand.

More recently a similar situation arose in a practice match between two promising young London teams.

♠ Q J 8	Dealer East
♥ Q 8 7 4	Game All
♦ K 3	
♣ A J 8 6	
♠ 6 5 3	♠ 4
♥ K 10 5 3	♥ J 9 6 2
♦ 7	♦ Q J 10 6 2
♣ Q 9 7 4 3	♣ K 10 5
♠ A K 10 9 7 2	
♥ A	
♦ A 9 8 5 4	
♣ 2	

As in the Helen Sobel hand, and for

the same reasons, this is a perfectly sound grand slam that is bound to come to grief in practice. However both pairs were content with an unopposed Six Spades. Both Souths had the wit to duck the second round of diamonds when an honour appeared from East. At one table West led a small club, taken by dummy's Ace, and declarer led King and another diamond allowing East's Ten to hold the third trick. East led his trump, but the modest contract was now safe.

The other South was given a harder task. West had led a trump, won in dummy, and declarer again led King and a small diamond from dummy and did not cover East's Ten. But West was bright enough to ruff his partner's trick to lead a second trump, and now declarer had only one trump in dummy to take care of two losing diamonds. South soldiered on, and after trick Ten had reduced the hand to a classical double squeeze position. On the play of South's last trump, West has to keep his Heart King and East his Diamond Queen. Neither defender can therefore cling to a second club.

At about this time a hand from a match between France and North America in the World Championship produced one of the most curious results on record. At one table North America bid and made Four Hearts for a score of 620, while at the other their team-mates defeated the same contract by six tricks for a further gain of 600.

♠ Q 7 4	Dealer East
♥ K Q 10 5	East-West Game
♦ 8 7	
♣ 10 8 6 2	
♠ 10 8 3	♠ A 6 2
♥ 8 7 4 2	♥ A J 6 3
♦ A K J 6 3	♦ Q 9 2
♣ A	♣ K 7 4
♠ K J 9 5	
♥ 9	
♦ 10 5 4	
♣ Q J 9 5 3	

On a club lead the contract cannot truly be made in face of the adverse trump break, but unfortunately for the defence South made the fatal discard of his fifth club on the second round of trumps and without that card he could not beat the contract.

The French East was faced with the more deadly lead of a small spade. He won with Ace, crossed to dummy's Club Ace, returned to hand with Heart Ace and cashed Club King to take a spade discard in dummy. Now, relying on the odds-on chance of a three-two trump break, he led a small heart; if his hopes were fulfilled he would lose only two hearts and one spade. As things were, North could draw all the trumps and with the aid of the clubs and spades his side could take all the remaining tricks. Many onlookers did not fail to observe that, while Four Hearts is quite a reasonable contract, Three No-trumps is a virtual certainty ●



## HOW

HOW (of Edinburgh)  
only address

2-3 PICKERING PLACE  
ST. JAMES'S STREET  
LONDON, SW1A 1EA

Telephone & Telegrams:  
01-930 7140

Dublin 1738 TANKARD By T. Isaac  
Weight: 55 ozs.

### The Illustrated London News Picture Library

houses one of the finest collections of social history photographs and illustrations in the country, from 1842 to the present day. We provide a speedy and efficient service for authors, publishers and all media.

For further details apply:

ILN Picture Library,  
4 Bloomsbury Square, London  
WC1A 2RL  
Telephone 01-404 4300

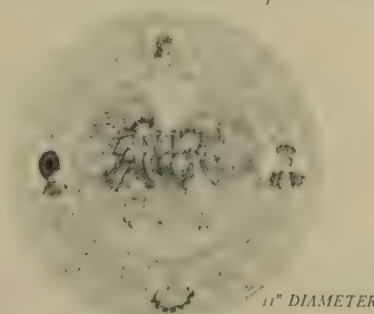


## Heirlooms of the Future

The Gilbert & Sullivan Opera Collection

by Isabel  
Randell

Commissioned Commemorative plates individually designed, hand painted and signed by the Artist, to your personal requirements. The ancient art of fine porcelain painting revived in all its beauty and lustre



11" DIAMETER

"IOLANTHE"

A hand painted, numbered Limited Edition of one Hundred only; signed and certificated by the Artist.

Full colour brochure on application to:

Isabel Randell Designs Ltd  
3 The Grange, Claines, Worcester WR9 5JZ

## HOW TO VALUE YOUR ANTIQUES-TOO LATE.

\*Forget to revalue your possessions.

\*Leave your house unattended. \*Get Burgled.

An up-to-date insurance valuation of your antiques can prevent you losing money. For a swift and confidential service at competitive rates, contact Andrew Acquier.

**Bonhams**<sup>1793</sup>

THE AUCTIONEERS AND VALUERS.

23 Cheval Place, London SW7. Telephone: 01-589 4072.



## SUNDAY

Information correct at time of going to press. See listings for telephone numbers and further details. Add 01- in front of seven-digit numbers calling from outside London. Credit card booking facilities are indicated by the symbol CC.

**July 4**  
Men's singles final at Wimbledon (p71)  
Festival of the City of London begins (p75)  
Last day of Graham Sutherland retrospective at the Tate (p76) & of India Observed at the V&A (p79)  
Band plays at 3pm in Holland Park & on Parliament Hill (p75)

American Independence Day

**July 11**  
World Cup Final in Madrid (p71)  
Paul Shrader's film *Cat People* opens (p68)  
*Don Giovanni* opens at Glyndebourne (p74)

## MONDAY

**July 5**  
The Royal Ballet dances in the Big Top, Battersea Park, until July 24 (p74)  
*La Sonnambula* at Covent Garden (p74)  
Henze conducts the LSO in the British première of his Barcarola at the Barbican (p72)

**July 12**  
*La Bohème* at Covent Garden (p74)  
Riverboat Trip with an Indian flavour (p75)  
Jackson Browne at Hammersmith Odeon (p73)  
First night of *Insignificance* by Terry Johnson at the Royal Court (p67)  
Recital by Jessye Norman at St John's (p72)

## TUESDAY

**July 6**  
Naïve Art goes on show at Britannic House Gallery, & Katinka Kew's sketches of London at Illustrators' Art (p76)  
Princess of Wales's Stakes are run at Newmarket (p71)

Full moon

**July 13**  
RHS Flower Show (p75)  
20th-century paintings & watercolours go on show at Spink's (p76)  
Jacques Loussier plays as part of the Festival of the City of London (p73)  
Complete Brandenburg Concertos played by the London Bach Orchestra at the Festival Hall (p73)

## WEDNESDAY

**July 7**  
Concert of Duke Ellington's Sacred Music at St Paul's (p73)  
Northern Ballet Theatre at Sadler's Wells dance two London premières (p74)  
First night of *Cavell* at the Chichester Festival Theatre (p67)  
Royal Charity première of *Annie* at the Odeon Leicester Square (p68)

**July 14**  
First performance of the Royal Tournament (p75)  
Charity première at The Empire, Leicester Sq, of *Pink Floyd—The Wall* (p68)  
First episode of *Cloud Howe* on BBC2 & *Times Remembered*, reminiscences by Lord Home, on BBC1 (p70)

## THURSDAY

**July 1**  
Tower Bridge Walkway opens to the public (p75)  
First day of Henley Royal Regatta (p71)  
Gwen John exhibition starts at Anthony D'O'Flay (p76)  
First night of *The Beggar's Opera* at the Cottesloe (p66)

**July 8**  
Curwen Gallery summer show starts (p76)  
Cricket: Indian tourists play their final test v England at the Oval (p71)  
Chamber Orchestra of Europe at the Baltic Exchange (p72)

**July 15**  
*Firefox* & *Porky's* open in the West End (p68)  
Decorative & British prints on auction at Sotheby's (p78)  
The Queen & the Duke of Edinburgh attend a performance of *The Dark Lady of the Sonnets* at The Open-Air Theatre, Regent's Park (p75)

## FRIDAY

**July 2**  
First day of Aditi at the Barbican (p76)  
The Queen Mother visits the RHS gardens at Wisley (p82)  
A tribute to Percy Grainger at the Festival Hall (p73)

**July 9**  
First day of Sir Christopher Wren exhibition at Whitechapel (p77)  
ECO give a Bach concert at the Barbican (p72)  
*Rep*, a new comedy series on ITV, & Noël Coward's *Just a Song at Twilight* on BBC2 (p70)

**July 16**  
First of the Wapping Artists' open days (p77)  
Photographs by Humphrey Spender, The Thirties & After, go on exhibition at the Geffrye Museum (p79)  
Sales of Old Master paintings at Christie's; Russian silver at Phillips; & clocks at Bonhams (p78)

## SATURDAY

**July 3**  
Last night of the Nureyev Festival at the Coliseum (p74)  
Cheltenham International Festival of Music starts, & also the Lake Festival at Windermere (p82)  
Concert performance of *Wozzeck* by the LSO at the Barbican (p72)

**July 10**  
Start of Chinese Traditional Painting at the Royal Academy & of the Serpentine's Summer Show I (p76)  
City Music Trail (p75)  
Recital by Bernadette Greevy at the Wigmore Hall (p73)  
Son et lumière at Chartwell (p82)  
Barge driving race from Greenwich to Westminster (p75)

**July 17**  
Capital Jazz Festival at Knebworth (p73)  
Coe & Ovet at Crystal Palace (p71)  
First day of Chaim Soutine exhibition at the Hayward & of the Hayward Annual (p76)  
Cambridge Festival starts (p82) & National Trust Festival in London's Blewcoat School (p75)



**July 18**

Concert performance of Donizetti's *L'Esule di Roma* at the Queen Elizabeth Hall (p73) *A Dedicated Man* with Alec McCowen & Joan Plowright on ITV (p70)

**July 25**

Barbican Family Festival starts; & Indian family day in Holland Park (p75)  
Oxford college gardens open (p82)  
Military air pageant at the Old Warden Aerodrome (p82)

**July 19**

South Bank Splash on National Theatre river terraces (p75)  
*Beowulf* opens at the Lyric & *The Admiral Bashville/The Dark Lady of the Sonnets* in Regent's Park (p67)  
Giulini conducts the Philharmonia in Bruckner's 7th Symphony at the Albert Hall (p72)

**July 26**

First night of *The Twin Rivals* at The Pit (p67)  
A Royal Balletomane, evening lecture at the Museum of London (p75)

**July 20**

*Windy City* opens at the Victoria Palace (p67)  
Royal International Horse Show at Wembley Arena (p71)  
Victorian art on auction at Sotheby's Belgravia (p78)

**July 27**

Glorious Goodwood, until July 31 (p71)  
Le Ballet de L'Opéra de Paris dance at Covent Garden, until August 7 (p74)  
The Queen & the Duke of Edinburgh attend the Royal Tournament (p75)  
Harrogate International Festival starts (p82)

**July 21**

First night of *Danton's Death* at the Olivier (p67)  
Reynolds Stone retrospective opens at the V&A (p77)  
Big Top Variety on ITV (p70)  
Mr Pepys in Westminster at the Blewcoat School (p75)

**July 28**

*The Winter's Tale* with Patrick Stewart & Gemma Jones opens at The Barbican (p67)  
Toll for the Brave opens at the National Maritime Museum (p79)

**July 22**

*The Secret of Nimh* & *The Wrath of Khan* open at West End cinemas (p69)  
Monteverdi's *Vespers of the Blessed Virgin* at the Albert Hall (p72)  
Last night of *The Second Mrs Tanqueray* at the Lyttelton (p67)  
The Royal Ballet School perform *Giselle* at Covent Garden (p74)

**July 29**

Nations' Cup international show jumping at Hickstead (p71)  
Water spectacular at Clumber Park, until August 1 (p82)  
Linda Esther Gray sings with the BBC SO at the Albert Hall (p72)

**July 23**

First day of 200 Years of Shipping along the Thames at the Museum of London (p79)  
Army Air '82 in Hampshire (p82)  
The Magic of Vienna, first of a series of Strauss concerts, at the Queen Elizabeth Hall (p73)

**July 30**

English furniture on auction at Sotheby's; Art Nouveau & Art Deco pieces at Christie's South Kensington (p78)  
The London Sinfonietta play Martinu, Stravinsky & Messiaen at the Albert Hall (p72)

**July 24**

Working steam railway gives rides at the London Transport Museum (p75)  
Last day of Jime Dine at Waddington (p77)  
*Háry János* at Buxton Festival (p74)  
Berganza & the Scottish Chamber Orchestra at the Albert Hall (p72)  
Benson & Hedges Cup Final at Lord's (p71)

**July 31**

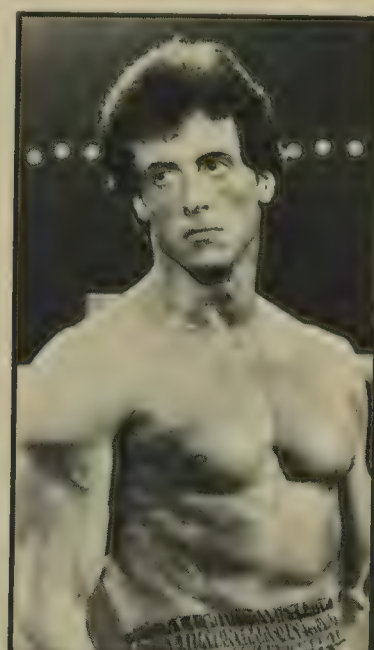
Berlioz's *Grande Messe des morts* at the Albert Hall (p72)  
Final performances of *All My Sons* & *Aunt Mary* (p67)  
National Town Criers' championships at Hastings (p82)  
Last day of Niki de St Phalle at Gimpel Fils (p76)

# JULY BRIEFING

The Queen and the Duke of Edinburgh attend two of London's summer fixtures — the Royal Tournament and, for its 50th anniversary, the Regent's Park Open Air theatre. July is a month of far-flung festivals ranging from jazz at Knebworth and Bracknell to opera at Buxton and Glyndebourne. The sport includes Goodwood, Henley Regatta, Wimbledon finals and the World Cup final. Annie, Rocky III and Pink Floyd *The Wall* open in the West End. First nights include *Danton's Death*, *Windy City*, *The Winter's Tale* and Joan Plowright in *Cavell*. She can also be seen in a television play with Alec McCowen.



B. B. King at Knebworth: from July 17.



Sylvester Stallone in *Rocky III*: July 22.



A royal visit to the Royal Tournament on July 27: first performance on July 14.



THEATRE  
J C TREWIN

Joan Plowright: playing Nurse Edith Cavell at Chichester from July 7.

FIFTY YEARS AGO the Open-Air Theatre, London's endearing summer rendezvous, opened in Regent's Park with *Twelfth Night*. It cheerfully survived the war, every trick of the climate, and much alteration to the original stage and auditorium. On July 15 the Queen and the Duke of Edinburgh help to celebrate the half-century by visiting the new backstage area and meeting the theatre's personalities.

□ *The Front Page*, by Ben Hecht and Charles MacArthur, is the most vigorous of newspaper dramas. The National company performed it at the Old Vic during the summer of 1972. On July 20, under the name of *Windy City*, a musical based on the play starts a run at the Victoria Palace, with Dennis Waterman, Anton Rodgers and Diane Langton.

□ There has been no stage play about Nurse Edith Cavell—"Patriotism is not enough..."—since Bechhofer Roberts and C. S. Forester's *Nurse Cavell* in 1934. This had Nancy Price in the title role at the Vaudeville. Now the actor Keith Baxter has written a new play. It is called simply *Cavell*. Joan Plowright opens in it at Chichester Festival Theatre on July 7.

## NEW REVIEWS

The symbol cc is used to indicate theatres which accept certain credit cards. Details of each theatre are given only on the first occasion it appears in each section.

**Fear and Loathing in Las Vegas**

The secondary title is "A Savage Journey into the Heart of the American Dream". Neither appears to be significant; but there is possibly a certain pleasure—in which, alas, I seldom shared—in watching the drug-aided exploits of a journalist & his attorney on the way from California to Las Vegas. Clearly, Lou Stein has been resourceful in adapting a book by Hunter S. Thompson. He is helped with comic fervour by Stuart Fox, Jeffrey Chiswick and Peter Marinker (narrating) in principal parts, & by other players with several roles. For example, one actor plays The Hitch-hiker, Mint 400 Reporter, Desert Inn Maitre D, Mint Hotel Assistant Manager, Flamingo Hotel Clerk & District Attorney. The affair is like that. Fortune, Russell St, WC2 (836 2238, cc).

**Funny Turns**

Off-stage they are husband & wife. In the theatre they are The Great Soprendo, a mock-Spanish "magician" who, with a sometimes slightly peevish purr, outrages probability during the first hour; & Victoria Wood—a label borrowed from the maiden name of Marie Lloyd—who, usually at the piano, considers life amiably in the context of her own songs & patter. Duchess, Catherine St, WC2 (836 8243, cc).

**Hedda Gabler**

Ibsen, in this play, makes us acutely anxious to know what happened before Act I. How did General Gabler & his household behave? Why in the world did the most snobbish & malevolent young woman in Christiania accept the proposal of the gentle academic, Jorgen Tesman, & his everlasting "Fancy that!" Anyway, no sooner is she back from the most boring honeymoon on record—he was collecting material for a thesis on the domestic industries of Brabant in the Middle Ages—& established in a wildly expensive house, than tragedy supervenes. This is a grand piece of playmaking in which, as directed strongly by Donald McWhinnie, we must do without the subtleties. It comes over as melodrama. It is often exciting but on a single key. Susannah York, for all her power, sustained & welcome, does not express Hedda's malicious poison-ivy humours. Still, I shall remember her, & certainly Tom Baker's Judge Brack, never just the suave onlooker but, from his first words, a constant peril. Tom Bell, too, has thought himself into the plight of Lövborg more deeply than most actors have done. His last arrival is a terrifying portrait of a man on the brink. Cambridge, Earlham St, WC2 (836 1488, cc).

**Henry IV Pts I & II**

Having met the same plays just 50 years ago at the opening of what was then the Shakespeare Memorial Theatre at Stratford, comparison is natural. The new Barbican is so

fantastic a place that it can be a relief, in the maze, to discover the theatre; exceedingly comfortable when found and with a deep stage, better than Stratford's has ever been, that allows Trevor Nunn, the RSC director, to employ a good deal of complex mechanism. But the acting is first, as it must always be, and as it was in 1932: a famous Falstaff then, Roy Byford, is matched now by Joss Ackland's, comparable in bulk & brain, and the new King (Patrick Stewart) has the firm domination that Randle Ayrton's Henry used to have. We can be grateful for Timothy Dalton's Hotspur, mercifully without the traditional stammer; and less grateful for Gerard Murphy's Prince Hal who—whatever the speculations about a need for father-figures and so on—seems to be sadly uncouth. But the finest performance, with the Falstaff, is Robert Eddison's miraculous Justice Shallow, that dear husk of a man remembering on the Cotswolds the midnight chimes of long ago. These are fine productions if—as I think so often about current Shakespeare—superfluously "busy". Barbican, Silk St, EC2 (628 8795, cc 638 8891).

**The Jeweller's Shop**

Though one can understand an impresario's wish, it was not really tactful to stage a play that Karol Wojtyla, now Pope John Paul II, wrote nearly a quarter of a century ago when he was a Polish bishop. Framed in blank verse, usually in monologues, & called a "Meditation", it has no theatrical force in its examination of love & marriage. The cast, notably Gwen Watford, Hannah Gordon & Paul Daneman, is so good that one regrets there is so little to act. Great figure that he is, Pope John Paul is hardly a natural dramatist. Westminster, Palace St, SW1 (834 0283, cc).

**Our Friends in the North**

The black box of The Pit, the Barbican's studio theatre, a relief after Warehouse austerity, will have better new plays than Peter Flannery's protracted mosaic of corruption, extending from Newcastle to Rhodesia. Loyal acted, it leaves one mainly with an impression of unduel length and endless doubling. The Pit, Barbican, Silk St, EC2 (628 8795), cc 638 8891).

**A Personal Affair**

That splendid director, James Roose-Evans, has made more than I would have imagined of a curiously run-of-the-mill piece by Ian Curteis about a scandal involving homosexuality in high places, during the 1930s: fictitious, but with certain factual recollections. The most assured playing is that of William Fox, an anxious George V, and Lucy Fleming, Gerald Harper, a central figure, is not always easy to hear. Globe, Shaftesbury Ave, W1 (437 1592, cc 930 0731).

**The Pirates of Penzance**

My principal objection to this thoroughly zestful American treatment of Gilbert & Sullivan is that a small-scale operetta has been blown up extravagantly. There is too much vigour, too much choreography, too much purely visual response. The idea seems to be to reach the other extreme from D'Oyly Carte. That said, I found a lot of it amusing in its anarchic way. Certainly we take at once to Tim Curry's Pirate King, George Cole's Major-General in form with his patter, & Michael Praed's attractive Frederic in the Leap Year predicament. The night begins with a pirate ship that takes the stage of Drury Lane. It ends with the pirates, "noblemen gone wrong", in bowlers. Between these points there is a good deal of brisk directorial & musical resource—Wil-

ford Leach is the director—though Gilbert & Sullivan themselves have more than once to be in the shadows. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

**The Taming of the Shrew**

The Open-Air Theatre begins its jubilee season with a swiftly anarchic *Shrew*, transferred by Richard Digby Day to Italy just after the last war & with various American soldiers to surround the enjoyable full-scale playing of Petruchio (Christopher Neame) & Katharina (Kate O'Mara). Open-Air Theatre, Regent's Park, NW1 (486 2431, cc). Until July 31.

**Uncle Vanya**

Michael Bogdanov, the director, has taken a look at Chekhov without—in the words of another author—dilly-dallying on the way. Though we get a reasonable impression of most characters in the "Scenes from Country Life", there are few markedly fresh ideas. Further, in defiance of the demand for "enormous rooms" mentioned specifically in *Vanya*, I am for small-stage Chekhov. Much of the last act needs an almost claustrophobic intimacy. The revival does have some searching performances, especially Michael Bryant's Vanya, his hopes dispersed, and Dinsdale Landen, whose doctor is rightly less inhibited than usual. I am not so happy about Patti Love's curiously strained Sonya. Still, with Mr Bryant, she can express Chekhov's most affecting scene at the far end of the night. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

**Valmouth**

Those familiar with the peacock-feather caprices of Ronald Firbank will know that Valmouth is some distance from Falmouth. I confess that I spent a proportion of the first act wondering what that gentle Cornish port might make of a lively centenarian, a coloured masseuse, a singing Cardinal, a dancing nun, an idyllic shepherd and the rest of the Firbank bunch.

Sandy Wilson with a talent for likeable tunes sought bravely to shuffle these people, and others, into a musical play. But it seemed to me that at the Chichester première West Sussex was as politely baffled as Falmouth might have been. Either you love this brand of neo-Gothic extravaganza or you do not. I fear that John Dexter and many in his cast have tried too fiercely to bring doubters to their camp. Indeed, I have rarely known more resolute over-playing—possibly inevitable when the people are called Hurstpierpoint, Yajnavalkya, Thoroughfare and Parvula de Panzoust, & on the whole behave like it. Ironically, I was disappointed because Robert Helpmann, as a Cardinal who wanders in at the beginning of Act I, appeared to be underplaying the man whose song with dance, "The Cathedral of Clemenza", was what I most remembered from the production of 1958. Major names in the cast left me glum. But then the piece, as a whole, is a taste I have signally failed to acquire. Chichester Festival Theatre, Chichester, W Sussex (0243 781312). Until July 31.

## FIRST NIGHTS

**July 1. The Beggar's Opera**

John Gay's famous political & musical satire with ballads has Paul Jones as Macheath & many of the Olivier's *Gypsies & Dolls* company. Directed by Richard Eyre. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

**July 5. The Servant of Two Masters**



Patrick Mower in Martin Duncan & Ultz's adaptation of Goldoni's comedy set in 18th-century Venice. Richmond Theatre, Richmond, Surrey (940 0088). Until July 10.

#### July 7. **Cavell**

Keith Baxter's new play has Joan Plowright as Edith Cavell, heroine of the First World War. Directed by Patrick Garland. Chichester Festival Theatre, Chichester, W Sussex (0243 781312).

#### July 12. **Insignificance**

World première of Terry Johnson's play set in New York in 1953 as a film star, a Nobel prize-winner, a baseball player & a senator meet for a confrontation. Judy Davis heads the cast. Royal Court, Sloane Sq, SW1 (730 1745, cc).

#### July 19. **Beowulf**

Julian Glover performs his own adaptation of the epic poem in a shortened version with battles, feuds, magic & monsters. Lyric, King St, W6 (741 2311, cc). Until July 31.

#### July 19. **The Admirable Bashville/The Dark Lady of the Sonnets**

The first half of the Shaw double bill is a play written in blank verse about a boxer. The second play describes a fictional meeting between Shakespeare & Elizabeth I. Open-Air Theatre, Regent's Pk, NW1 (486 2431, cc).

#### July 20. **Windy City**

New musical based on the play *The Front Page* features Dennis Waterman, Anton Rodgers & Diane Langton. Victoria Palace, Victoria St, SW1 (834 1317, cc).

#### July 21. **Danton's Death**

Georg Büchner's play about the French Revolution, written only 41 years after the events it describes, examines the struggle between Danton & Robespierre. Brian Cox plays Danton, John Normington plays Robespierre & Peter Gill directs. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### July 26. **The Twin Rivals**

George Farquhar's Restoration play transfers from The Other Place, with Miles Anderson, Mike Gwilym & Miriam Karlin. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

#### July 28. **The Winter's Tale**

Ronald Eyre's production from Stratford, with Patrick Stewart & Gemma Jones, is intelligently spoken without superfluous experiment. Robert Eddison valuably plays both Antigonus (who is eaten by the bear) & Time as chorus. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

## ALSO PLAYING

#### All My Sons

Splendidly well made play that deserves its revival & has a cast to match Arthur Miller's text, in particular Colin Blakely & Rosemary Harris as the guilty businessman & the wife who cherishes a fantasy of her own. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565). Until July 31.

#### All's Well That Ends Well

Dame Peggy Ashcroft is exactly cast as the generous & affectionate Countess in Trevor Nunn's Edwardian production of Shakespeare's wry comedy, seen last year at Stratford. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

#### Amadeus

Peter Shaffer's superbly managed study of envy, the Salieri-Mozart association, is revived in its National Theatre production. Her Majesty's, Haymarket, SW1 (930 6606, cc 930 4025).

#### Another Country

Julian Mitchell's play, set in a public school, reflects the changes taking place in English society in the 1930s. Remarkably responsive acting by Rupert Everett & Kenneth Branagh. Queen's, Shaftesbury Ave, W1 (734 1166, cc).

#### Aunt Mary



Penelope Keith as Lady Cicely Waynflete: *Captain Brassbound's Conversion*.

Alfred Marks plays the title role in Pam Gems's comedy of ambition, sex & marriage. Warehouse, Donmar Theatre, Earlham St, WC2 (836 3028, cc 379 6565). Until July 31.

#### Barnum

Its circus framework is far more interesting than the narrative of a show-business musical about P. T. Barnum, acted loyally by Michael Crawford. Palladium, Argyll St, W1 (437 7373, cc 437 2055).

#### The Beastly Beatitudes of Balthazar B

J. P. Donleavy's story of an extrovert & an introvert is a modern exercise in elegant neo-Restoration bawdiness. Scots comedian Billy Connolly joins Patrick Ryecart until Aug 7. Duke of York's, St Martin's Lane, WC2 (836 5122, cc 836 9837).

#### The Business of Murder

Richard Harris has written a taut thriller that does its duty, with Richard Todd & Derren Nesbitt. May Fair, Stratton St, W1 (629 3036, cc).

#### Can't Pay? Won't Pay!

Dario Fo's swift & happy romp about the aftermath of a women's raid on a Milan supermarket. No play in London can be acted faster. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

#### Captain Brassbound's Conversion

Shaw said of this comedy long ago: "If Ellen Terry had never been born, Captain Brassbound's conversion would never have been effected." Penelope Keith is the latest distinguished actress to follow Dame Ellen as Lady Cicely; & John Turner & Michael Denison join in her adventure. Haymarket, Haymarket, SW1 (930 9832, cc).

#### Cards on the Table

There are more red herrings than usual in Agatha Christie's plot, adapted by Leslie Darbon from her book: but the play is acted ably all round. Vaudeville, Strand, WC2 (836 9988, cc).

#### Cats

Trevor Nunn uses stage & auditorium boldly for a curious experiment. Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

#### Children of a Lesser God

A compelling performance by Elizabeth Quinn in Mark Medoff's play about the hidden world of deafness. Oliver Cotton plays her teacher. (From June 22-July 8 Sarah Norman plays the deaf girl.) British sign translation July 1, 17 matinées. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

#### A Coat of Varnish

Peter Barkworth plays a chief superintendent intent on solving his last case. Although this curious puzzle does not match previous Millar-Snow plays, it is worth seeing for the major performances & the craft of Anthony Quayle's production. Haymarket.

#### Design for Living

Noël Coward's play set in the 1930s about love among the artists in Paris, London & New York. With Maria Aitken, Gary Bond & Ian Ogilvy. Greenwich, Croom's Hill, SE10 (858 7755, cc). Until July 24.

#### A Doll's House

Ibsen's play, from Stratford's The Other Place, in a translation by Michael Meyer. Cheryl Campbell plays Nora, with Bernard Lloyd as Krogstad & Stephen Moore as Torvald. The Pit, Barbican, Silk

St, EC2 (628 8795, cc 638 8891).

#### Don Quixote

Paul Scofield plays the Spanish knight in Keith Dewhurst's stage version of the classic novel of chivalry & romance, with Tony Haygarth as Sancho Panza. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### Dreyfus

Jean-Claude Grumberg's play looks at a group of Polish actors performing a play about the Dreyfus affair. With Alfred Molina & Jonathan Lynn. Hampstead Theatre Club, Swiss Cottage Centre, NW3 (722 9301).

#### Educating Rita

In Willy Russell's comedy for two people, which continues a remarkably long run, Mark Kingston as the tutor—returning to the part he created—& Julia Deakin, a newcomer, as his pupil, have settled down enjoyably. Piccadilly, Denman St, W1 (437 4506, cc 379 6565).

#### 84 Charing Cross Road

James Roose-Evans's charming dramatization of the 20-year correspondence between New Yorker Helene Hanff & Frank Doel, a London antiquarian bookseller. Rosemary Leach & David Swift furnish the happiest performances imaginable. Ambassador's, West St, WC2 (836 1171, cc).

#### Evita

No sign of weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

#### Good

C. P. Taylor's picture of Nazi Germany in the 1930s, & the recruitment of a mild man of letters to the SS, is ingenious but too trickily constructed, though Alan Howard's performance & the musical passages are carefully managed. Aldwych, Aldwych, WC2 (836 6404, cc 379 6233).

#### Guys & Dolls

It is refreshing to get a chance to rave about this production by Richard Eyre which brings Damon Runyon's characters to the National's stage. An uncommon night, with Julia McKenzie's performance a joy. Olivier.

#### Hobson's Choice

Ronald Eyre's enthusiastic revival of Brighouse's comedy is loyally acted by Penelope Keith as the managing Maggie; & I have not known a better Hobson & Mossop than Anthony Quayle & Trevor Peacock. Haymarket.

#### King Lear

Michael Gambon plays the title role in Adrian Noble's first Royal Shakespeare production. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick (0789 292271, cc 0789 297129).

#### Lear

Bob Peck leads the cast in Edward Bond's companion play to *King Lear* in the main theatre, with many cast members, including Sara Kestelman, in both productions. The Other Place, Stratford-upon-Avon, Warwick (0789 292271).

#### Macbeth

Bob Peck is fatally miscast in this production where verse is tossed away, several characters appear in braces & the set resembles a factory workshop. Royal Shakespeare Theatre, Stratford-upon-Avon.

#### A Midsummer Night's Dream

Ron Daniels's Stratford production is marred by a silly attempt to treat the fairies as rod-puppets. Barbican.

#### A Midsummer Night's Dream

Kate O'Mara plays Titania in this new production by David Conville. Open-Air Theatre, Regent's Pk, NW1 (486 2431, cc).

#### Money

Victorian comedy by Edward Bulwer-Lytton, about a poor scholar who inherits a fortune. With Miriam Karlin & Paul Shelley. The Pit.

#### The Mousetrap

Though now in its 30th year, many people cannot yet know Agatha Christie's solution of her puzzle, it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

#### Much Ado About Nothing

Thanks largely to Derek Jacobi & Sinead Cusack as Benedick & Beatrice, & Derek Godfrey as Don Pedro, Stratford's mascot-play comes across, in a production by Terry Hands, without any loss of wit or charm. Royal Shakespeare Theatre, Stratford-upon-Avon.

#### Noises Off

Everything that happens during Michael Frayn's farce is during the performance of another farce called *Nothing On*. Savoy, Strand, WC2 (836 8888, cc 930 0731).

#### On the Razzle

Even if Nestroy might wonder what had happened to the text of his 19th-century Viennese farce in Tom Stoppard's free impression, I am sure he would never have stopped laughing at this spirited production by Peter Wood. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### One Mo' Time

Jazz musical from New Orleans now with a British company. Phoenix, Charing Cross Rd, WC2 (836 2294, cc).

#### Peer Gynt

New translation by David Rudkin of Ibsen's play, with Derek Jacobi in the title role. The Other Place, Stratford-upon-Avon.

#### The Prince of Homburg

The narrative of Heinrich von Kleist's play is tightly & urgently wrought in John James's version. Patrick Drury, as the Prince who failed to obey a military order, & Robert Urquhart, as the Elector who orders his court martial, sustain the spirit of the drama. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

#### Private Dick

Spoof of Raymond Chandler's detective stories, with Lee Montagu as the writer & Robert Powell as his famous creation, Philip Marlowe. Whitehall, Whitehall, SW1 (839 6975, cc 930 6693).

#### Season's Greetings

Alan Ayckbourn's Christmas comedy is an intricate & engaging play for all seasons. It gives a rare opportunity to Bernard Hepton as a gently uncertain doctor & puppet-show impresario. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

#### The Second Mrs Tanqueray

Michael Rudman's revival of Pinero's play is finely & emotionally contrived. Felicity Kendal responds to the part of Paula, keeping every effect in the celebrated scenes & speeches. Lyttelton. Until July 22.

#### Song & Dance

The long cycle of songs "Tell Me on a Sunday" does become progressively monotonous, though through no fault of singer Marti Webb. However the second half when Wayne Sleep & others dance to Lloyd Webber's variations on Paganini's A minor Caprice made me wish we could have been with them throughout the evening. Palace, Shaftesbury Ave, W1 (437 6834, cc).

#### The Sound of Music

Rodgers & Hammerstein's amiable musical with Petula Clark & Michael Jayston. Apollo Victoria, Wilton Rd, SW1 (828 8665, cc). Until Sept 18.

#### Steaming

Good-tempered piece by Nell Dunn about the patrons of a municipal Turkish bath united in a hopeless effort to keep the place going. Comedy, Panton St, SW1 (930 2578, cc).

#### Summit Conference

A poor play, by Robert David Macdonald, in which Glenda Jackson & Georgina Hale strive to make something of a meeting between the mistresses of Hitler & Mussolini in the Berlin of 1941. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

#### Underneath the Arches

The exploits of the Crazy Gang, as re-born at last year's Chichester Festival, may strike some of us as an acquired taste. Still, Christopher Timothy as Chesney Allen, Roy Hudd as Bud Flanagan, & a company that affectionately carbon-copies the old Gang are getting enthusiastic houses. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846).

#### Wild, Wild Women

Musical by Michael Richmond & Nola York, about what happens in a mythical wild west town when the women strike until their men stop fighting. Ticket prices at this "theatre restaurant" include dinner & dancing. Astoria, Charing Cross Rd, W1 (437 6565, cc 930 0731).

#### Cheap tickets

Half price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 50p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm.

#### Fringe theatre

Information & box office facilities for 20 fringe theatres are available in the Criterion foyer. Piccadilly Circus. Mon-Sat 10am-5pm (839 6987, cc).



BRIEFING  
CINEMA  
GEORGE PERRY



Aileen Quinn plays the title role in *Annie*: a film with spin-offs.

CRITICAL REACTION to *Annie* in the United States has been less than overwhelming. The size of Columbia's investment in the Rastar production would be cause for concern, but Ray Stark set up so many spin-off merchandising deals with toy companies, record producers and publishers, each paying a royalty for use of the name, that it becomes clear *Annie* is not merely a film but a veritable business corporation in its own right. Other big budget films have been less cushioned. *Reds*, for example, will take years to go into profit, in spite of reasonable success. Hollywood is now trying to get back to saner commitments.

□ It's a cry that British producer David Puttnam has been constantly making. Yet his new film, *Local Hero*, is for him an ambitious production, with Burt Lancaster starring as a Houston oil billionaire bent on buying an entire Scottish village for a pipeline terminal and refinery. Director Bill Forsyth, who also wrote the screenplay, said that he had Lancaster in mind when he created the character. Puttnam said, "Don't worry, we'll get him!" And did.

□ Not far from Fort William, where much of *Local Hero* was shot, work recently ended on *The Missionary*. This is a far-fetched Edwardian yarn, written by and starring Michael Palin, which ends in an assassination attempt on the grouse moors. The brilliant cast includes Trevor Howard, Maggie Smith, Denholm Elliott and also Phoebe Nicholls. The production company, HandMade Films, has scored a remarkable coup in the form of a 1,000-print blanket release by Columbia across the United States and Canada in October. It bespeaks a new confidence in British films.

## NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

### Annie (U)

Ray Stark's expensive musical is not merely a film version of the Broadway original, but introduces new characters, four new songs & a perilous kidnap-&rescue sequence on the raised bascule of a bridge. For all that, the story has a hard, unpleasant edge. It concerns a 10-year-old orphan girl, liberated from her grim institution to stay in the mansion of a billionaire business mogul whom she succeeds in getting united with both President Roosevelt & his own beautiful, caring secretary. It was directed, surprisingly, by John Huston but you would scarcely know it. The musical numbers were staged by Joe Layton, who was responsible

for the New York production of *Barnum*. Little Aileen Quinn provides an agreeably sunny presence in the title role, & Albert Finney (surely imitating Huston's voice?) is acceptable as Daddy Warbucks, the tycoon. Carol Burnett gets the laughs as the drunken, man-hungry orphanage keeper, & Ann Reinking as the secretary demonstrates both superb dancing skill, in spite of uninspired choreography, & sensitive acting. The talents of Tim Curry & Bernadette Peters as a pair of confidence tricksters are submerged by the production. But in spite of the money spent (perhaps \$50 million) it is clearly not all on the screen. Royal charity première in the presence of the Duke of Edinburgh in aid of the Variety Club of Great Britain. Odeon, Leicester Sq, WC2. July 7.

### Cat People (X)

The subtleties of the low-budget Val Lewton film of 1942 are dispensed with in this grandiose new version by Paul Schrader. Nastasia Kinski plays a girl whose ancestry ensures that should she make love with one not of her kind she will turn into a black

panther that must kill before assuming human form again. Her weird brother (Malcolm McDowell) is similarly blighted. John Heard plays a zoo curator who falls in love with her & uncovers the secret. Lewton's film, directed by Jacques Tourneur, suggested with shadows & atmosphere what was afoot. Schrader is all too explicit, with arms torn from sockets & severed arteries pumping blood across the screen. Blood, bestiality, bondage & incest are the elements of this erotic fantasy, which owes little to its modest original, except for the scene where the hero's female colleague is menaced in a deserted swimming pool—a straight steal, except that the 1982 lady does not have the top half of her swimming costume. Opens July 11.

### Comin' at ya! (X)

Average spaghetti western distinctive for being shot in 3-D. Directed by Fernando Baldi. Opens July 1.

### Firefox (AA)

Spy drama directed by Clint Eastwood who plays a man sent to Russia to steal a new type of plane capable of being controlled by the mind. Opens July 15.

### Georgia's Friends (AA)

On the face of it the combination of screenwriter Steven Tesich (*Breaking Away*) & Arthur Penn (*Bonnie & Clyde*) sounds promising. The result is a leaden saga following the life of a young Yugoslav immigrant from the moment of his arrival in a dreary mid-West steel town in the 50s. Craig Wasson plays the hero, clearly based on Tesich himself. The centre of attraction for him & his high school buddies is Georgia (Jodi Thelen in her first film), a vivacious, self-obsessed, destructive girl who turns up again & again, as the quartet of friends disperse in later life. Vietnam, draft-card burning, freedom riders, yuppies—the tapestry of the 60s is unravelled before our eyes in this sprawling, ill-connected film.

### The German Sisters (AA)

Margarethe von Trotta, wife of Volker Schlöndorff in whose films she has acted, is now a considerable director in the German cinema. This, her third work, is the story of two sisters, one a journalist from whose point of view the narrative is seen, the other drawn into terrorism which precipitates the destruction of her marriage. In prison she is deliberately & systematically alienated from the outside world until eventual "suicide". The performances in an absorbing, moving film are extraordinary, especially Jutta Lampe in the leading role of the non-terrorist. Barbara Sukowa reveals better promise than displayed in Fassbinder's recent *Lola*.

### Hog Wild (AA)

Made in Canada (but set in Wisconsin) high school high jinks in which a young lad of clean-cut disposition takes on a bunch of bike-riding, leather-jacketed neanderthals who terrorize the entire community. Their shambling leader, played by Tony Rosato, is incapable of mouthing a comprehensible sentence in English & has to be "interpreted" by his sidekick. The moll (Patti D'Arbanville) becomes enamoured of the hero (Michael Biehn) & the eventual outcome is surprisingly amicable. Director Les Rose lacks a light touch. He is unable to indicate in sequences such as when a girl's pet tarantula is eaten by one of the thugs, whether we should laugh or cringe.

**Pink Floyd The Wall** (Not yet certificated) Alan Parker's newest film is inspired by British rock group Pink Floyd's hugely successful album of the same name. Animation sequences by Gerald Scarfe. Charity



Jodi Thelen in *Georgia's Friends*.

première in aid of Music Therapy. Empire, Leicester Sq, WC2. July 14.

### Porky's (X)

High schools in 1950s America were, if the cinema is to be believed, full of sex-obsessed practical jokers, staff as well as students. Most of the action concerns a sextet of boys anxious to get their oats. They are fleeced & humiliated at a redneck nightspot in the next county run by a dangerous mountain of flesh called Porky whose brother is the local sheriff. They organize his come-uppance by returning to destroy his squalid establishment. The film, written & directed by Bob Clark, has coined vast returns in the United States, but is little more than a teenage masturbation fantasy, a cynical comment on where the film industry sees its best audience. Opens July 18.

### The Proud Ones (A)

Claude Chabrol's new film is set in an idyllic Brittany in the period immediately before the First World War, a time in which for all its surface beauty life was hard & unrewarding. It has been taken from the Pierre-Jakes Helias novel, *Le cheval d'orgueil* which its author spent 15 years writing. Chabrol invested the detail & mood of the book in his film, & the result is a beautiful, elegiac work, comparable with Olmi's celebrated *The Tree of Wooden Clogs*.

### Remembrance (AA)

Channel Four, commendably, is investing in theatrical films which eventually will be seen on television. Colin Gregg's work is set in Plymouth & follows the last 24 hours of a group of young sailors about to set off on a six-month tour of duty. A mysterious young man is beaten up by a disco bouncer & put into a coma. The navy assumes he is one of them & takes appropriate action. Wives & sweethearts make their adjustments to the long months ahead. A son repudiates his selfish mother, another disturbs a middle-class party. Yet another sailor devotes his remaining time ashore to discovering the identity of the unconscious youth. Gregg weaves his mixed strands together competently, but also provides, with the aid of Hugh Stodart's screenplay, a topical & fascinating observation of the young professional serviceman of the 1980s.

### Rocky III (A)

Sylvester Stallone, understandably in view of the financial success of his earlier films, has come up with the third & surely the last of his Rocky films. In this one we see the champ, having successfully defended his title 10 times, living a luxurious celebrity life &



contemplating retirement from the ring. His ugliest challenger enters his life, a black bull called Clubber Lang, played with threatening intensity by an actor called Mr T. In spite of his trainer (Burgess Meredith) advising against a contest, Rocky takes him on & loses, while in the dressing room the good man dies of a heart attack. Rocky's great former foe, Apollo Creed (Carl Weathers) then proposes that he teach the Italian stallion the technique to regain the title & clobber the Clubber into the ground. There isn't a twist to the plot that is not predictable from the outset, yet in spite of that the film maintains a steady excitement, not diminished by the repetition of performances by Meredith, Weathers, Talia Shire as Rocky's wife & Burt Young as his stropky brother-in-law. Opens July 22.

#### Rollover (AA)

An arcane plot, only comprehensible to accountants, mars this thriller about New York bank dealing starring Kris Kristofferson & Jane Fonda. The aim is to show Wall Street can make or break us all. Alan Pakula directed. Opens July 15.

#### The Secret of Nymph (U)

Animated film based on an American best-seller *Mrs Brisby & the Rats of Nymph* about a colony of rats having to move as the field in which they live is to be ploughed up. Opens July 22.

#### Star Trek II: The Wrath of Khan (A)

Kirk (William Shatner) is now a deskbound admiral, persuaded to take command of the old *Enterprise* once again to combat an old adversary, Khan (Ricardo Montalban), who has stolen a powerful secret weapon called Genesis. The old gang are still there, albeit with more rank than they used to have. It's a good deal better than *Star Trek: The Movie* and should please devotees in spite of what happens to Spock... Nicholas Meyer directed. Opens July 22.

### ALSO SHOWING

#### Britannia Hospital (AA)

Lindsay Anderson's heavy-handed satire on the state of modern Britain, which he sees as a horror hospital beset with strikes & royal genuflection, is the third of a trilogy beginning with *If...* Much of it is brilliant, but the sledgehammer technique ultimately palls.

#### Clean Slate (AA)

Bertrand Tavernier's film, set in French West Africa in 1938, is based on Jim Thompson's novel *Pop 1280* & is a blend of fantasy, adventure, morality tale & black comedy. The cast includes Philippe Noiret, Isabelle Huppert, Stéphane Audran & Jean-Pierre Marielle. The film was filmed entirely on location in Senegal.

#### I, the Jury (X)

Mickey Spillane's first novel is updated, with Armand Assante playing Mike Hammer, the private eye, setting out to avenge the murder of his best friend.

#### The Inquisitor (AA)

French film directed by Claude Miller, with Lino Ventura as a police inspector trying to solve a murder & Michel Serrault as a lawyer who is a prime suspect.

#### Laura (X)

David Hamilton's second film is about a sculptor (James Mitchell) who meets an old love & model (Maud Adams), now with husband & teenage daughter, uncannily a replica of her mother all those years ago.

#### Lola (AA)

The late Rainer Werner Fassbinder's semi-remake of *The Blue Angel* now set in the Germany of Dr Adenauer. Barbara Sukowa plays the social-climbing cabaret-singing prostitute.

#### Making Love (X)

A happily married doctor (Michael Ontkean) leaves his wife for another man. Undoubtedly an interesting film could be made about what a woman goes through if her husband decides to

come out of the closet, but this is not it.

#### Mary Poppins (U)

It is nearly 20 years since this most agreeable Disney film first appeared, with Julie Andrews as the mysterious governess, Dick Van Dyke as her chimney sweep boy-friend, & a lively score, energetically performed by both human & animated characters.

#### Missing (AA)

Sissy Spacek gives an exceptional performance as a frightened yet defiant wife whose husband has disappeared in the aftermath of a military coup. Jack Lemmon as her father-in-law is handicapped by an over-familiar screen persona.

#### My Dinner with André (A)

Table talk between two men—André Gregory, a dropped-out theatre director seeking a spiritual nirvana, & Wallace Shawn, a pragmatic playwright sceptical of his host's ideas. Louis Malle's film is brilliant, audacious & original.

#### Parasite (X)

Horror film in 3D, set in a futuristic America. Robert Glaudini plays a scientist trying to recapture a parasitic germ which has broken out of the body it inhabited & threatens to invade more & more people.

#### Pennies from Heaven (AA)

A brilliantly original film from Dennis Potter's television serial about a philandering travelling salesman (Steve Martin) who destroys the career of a spinsterish schoolteacher (Bernadette Peters) & is hanged for a murder he did not commit. Ken Adam's sets evoke 1930s Depression America, & the musical fantasies the spirit of Busby Berkeley & Hermes Pan.

#### Reds (AA)

Warren Beatty's long (199 minutes) biography of Jack Reed, the American witness of the Russian revolution, is a touching love story dressed as an epic, but Diane Keaton is less convincing as Louise Bryant, barely suggesting why Eugene O'Neill (Jack Nicholson) should compete for her. Beatty's homage to David Lean is apparent in the set pieces of an impressive film.

#### Shoot the Moon (AA)

Alan Parker's brilliant film has Albert Finney as a gifted but emotionally unstable writer ditching Diane Keaton for a younger but shallower woman.

#### Some Kind of Hero (AA)

The talented Richard Pryor stars in Michael Pressman's film which deals with the problems of a returned prisoner of war from Vietnam. Margot Kidder, better known as Superman's girlfriend, supports.

#### An Unsuitable Job for a Woman (AA)

Chris Petit, with the aid of Wim Wenders's cameraman, has turned a so-so thriller, with Pippa Guard as a lady detective, into a darkly-significant film noir exercise which has somehow missed its point. Disappointing.

#### Victor/Victoria (AA)

Julie Andrews as a female impersonator? Blake Edwards tries, but fails to pull off, an outrageous farce set in 1930s Paris, with Robert Preston as an ageing queen who turns entrepreneur & Julie as his unlikely cabaret star.

#### Whose Life Is It, Anyway? (AA)

Brian Clark's play about a quadriplegic who would rather die than face a lifetime as a hospital exhibit, with John Cassavetes as the doctor pitting his will against him. Richard Dreyfuss seems far too alive to want to abandon living.

#### The Wild Party (X)

The full original version as directed by James Ivory of the film about an out of work Hollywood comedian in the 1920s who finances a film. The party to celebrate its premiere ends in tragedy. With Raquel Welch & James Coco.

July 1-31, 6.15pm & 8.45pm. *Jacques Tati retrospective*, includes comedies such as *Playtime*, *Jour de fête*, *Mon oncle*, *Traffic* & *Monsieur Hulot's Holiday*. Barbican Cinema 1, Silk St, EC2 (638 4141). £2.50, OAPs, disabled & children £1.50.

#### Certificates

U = passed for general exhibition  
A = passed for general exhibition but parents are advised that the film contains material that they might prefer under-14s not to see  
AA = no admittance under 14  
X = no admittance under 18

# TRAVEL AND CRUISING

BY UNION LLOYD

## THE CARIBBEAN

### STELLA SOLARIS



In a mere nine hours from home you can enter a world of diverse and varied patterns of life, a kaleidoscope of races and civilizations. A timeless world of beauty, colour, simplicity and nature: The Caribbean.

This world of charm, glorious sunshine and azure sea is waiting for your enjoyment. The question of which place to visit might be a difficult one. Each island has its own distinct personality and its own way of life, frequently influenced by the customs and cultures of the first Europeans who settled there, but now unmistakably of an individual and often exotic character. Without any doubt my choice would be a cruise. Enjoy the relaxed and informal life on board, avoid the hassle of packing and unpacking, and let this string of islands parade drowsily before your floating hotel.

There are a complete selection of cruises available in the Caribbean—from 3 days up to 3 weeks in duration. Sun Line, for example, will be repeating

again this winter on the M.S. Stella Oceanis their series of highly successful 14-day cruises from San Juan. The itinerary includes 13 different islands plus an 180-mile journey up the Orinoco River to the heart of Venezuela. This must be one of the most elaborate and comprehensive cruises available. Sun Line have a reputation the world over for their unerring sense in choosing the most fascinating ports of call.

Sun Line's magnificent Stella Solaris will be sailing from mainland Galveston to Curacao and vice-versa on 10-day cruises throughout January to March. Both itineraries include a double transit of the Panama Canal. A special 17-day Christmas cruise with a somewhat longer itinerary will commence on December 21st.

A Sun Line cruise could be your choice for this winter's holiday, although due to the privileged climatic conditions in the Caribbean and constant temperatures almost year round, cruising in the Caribbean has no determined season. Should you prefer to cruise at some other time there are cruises available virtually all through the year. If a cruise in the Caribbean would be of interest to you, please let me know and I will be happy to send you a brochure.

As an alternative to cruising, for some £800 you can spend a fortnight, on half-board basis, at a superior class hotel on one of the many fascinating islands. I will be glad to send you detailed information.

## FAR EAST-AUSTRALIA



Princess Mahsuri, a figure of purity and beauty in Malay folklore, lends her name to a ship of equal charm. The modern "Princess Mahsuri", built in Germany in 1980, will undertake a 46-day cruise from Genoa to the Far East and Australia via the Suez Canal on 2nd November.

The itinerary includes the ports of Athens—Port Said—Djibouti—Maldives—Colombo—Phuket—Penang—Singapore—Bali—Ambon—Townsville—Hayman Island—Brisbane and Sydney.

This is one of the very few cruises to Australia in 1982.

If you cannot spare 46 days for the entire voyage, you may take a part of the cruise and still enjoy a marvellous ship and a fascinating itinerary.

Special air fares are available to Princess Mahsuri

passengers making very attractive inclusive prices from London. Cruise only prices for the entire voyage from Genoa to Sydney start at £2,860 and for the fly-cruise package London/Sydney/London from £3,415.

Two very attractive sectors I would like to suggest are: cruise from Genoa to Singapore inclusive fly-cruise prices from London starting at £2,161, or cruise from Singapore to Sydney—inclusive fly-cruise prices from London starting at £1,825.

Once in Australia the Princess Mahsuri will be operating cruises from Sydney up until May 1983 when she will commence a series of 14-day cruises around Indonesia from Singapore. Ports-of-call included in the itinerary are: Penang—Phuket—Nias—Padang—Jakarta—Bali and Surabaya.

A cruise with the Princess Mahsuri will be an experience that will stay long in your memory. For further details of the premiere voyage to the Far East and Australia and the around Indonesia cruises, please write or telephone me and I will gladly send you a copy of the brochure.

T. Wanguemert

Write, phone or call for brochures

Union Lloyd Ltd  
50 Curzon Street London W1Y 7PN

Tel: 01-409-0844  
ATOL 1237B ABTA 68003





Unique transparent soap recommended by dermatologists

# Cleanses... cares for sensitive skin

Sensitive skin like yours needs a soap that is specially made for it. A soap that is known to be so gentle, mild and safe, it will cleanse away dirt and grime—without washing away precious moisture, natural oils.

Clear, pure, amber Neutrogena Soap washes off completely, leaving no irritating residue. And unlike ordinary soaps, it doesn't remove the natural oils vital to a good skin and a healthy complexion.

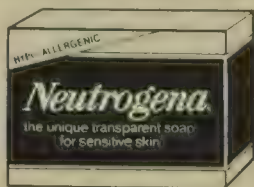
Which is why dermatologists frequently recommend it. And because it is not a detergent, has no harsh free alkali, and contains no medication, no acids.

Super safe Neutrogena Soap. Look for it at your chemist today.

Pretty soon, your skin will stop being a sensitive subject.

## Neutrogena

Dedicated to skin care



Specialist Neutrogena formulas include:  
Original Formula Soap.  
Unscented Soap (for perfume-sensitive skin).  
Dry-Skin Soap.  
Acne-Cleansing Soap.  
Rain bath (shower and bath gel).

## TRACING YOUR FAMILY HISTORY?

If you need professional help, turn to the team of genealogists with most experience world-wide.

For efficiency and economy in HERALDRY and FAMILY HISTORY send all known details for FREE estimate, to:

**ACHIEVEMENTS OF NORTHGATE**  
Canterbury  
CT1 1BAJ  
or tel. Dr. Swinfield  
(0227) 62618



## PARSONS GREEN REPRODUCTIONS LTD

151 Lower Richmond Road, Putney, London SW15  
Telephone 01-788 3616  
Filing Bureau  
SALE PRICE £199



A Filing Bureau from our range of yew and mahogany furniture  
Illustrated Price List on Request

Collect a FREE tin of PAINT DULUX, CROWN +2, VALSPAR or LIQUID LINO with this advert  
Mon - Sat 8am - 4pm  
All colours in stock.

## HALF PRICE OFFER

All Crown, Sanderson, Vymura, Contour, Mayfair, Decorene etc.

## WALLPAPERS

Available at discount of up to 50% off book prices.

**G. THORNFIELD LTD.**  
321 Gray's Inn Road,  
Kings Cross, WC1 01-837 2996

## SELLING JEWELLERY OR SILVER?

**HAYES**, the famous Hatton Garden Jewellers, offer you the following **RECORD** prices.

£100-£25,000 for fine Diamond, Emerald, Ruby or Sapphire Rings, Brooches, Bracelets, Necklaces, Earrings or Watches.

Up to £500 for smaller Rings, Gold Cigarette Cases, Pocket Watches, Chains, Bracelets, etc.

£25-£1,000 for Silver Tea-sets, Trays, Cutlery, Candlesticks, Cake-stands, Sports-cups, etc.

£100-£1,000 for £5 Pieces and Gold Coin Sets.

Valuations by Qualified Expert (Fellow Gemmological Association). If you cannot call personally, send your parcel by registered post. It will be quite safe and you will receive an immediate CASH OFFER with no obligation to sell.

## M. HAYES & SONS

Diamond House,  
37 Hatton Garden, London EC1N 8EB  
(3rd floor) Tel. 01-405 8177

## BRIEFING

## TELEVISION

JOHN HOWKINS



Arthur Lowe in a prep school comedy series, *A. J. Wentworth BA*: a fitting memorial.

THE MOST POPULAR and spell-binding programmes this month will be largely ignored by critics and prize-givers. They are, of course, Wimbledon, with the men's singles final on July 4, and the football World Championship Cup Final on July 11.

□ A new comedy series from Thames starts on July 12. *A. J. Wentworth BA* is adapted by Basil Boothroyd from H. F. Ellis's story, with Arthur Lowe as the senior assistant master at a boys' prep school in the 1940s and Harry Andrews as the Head. I can't think why the delightful, irascible Lowe had to wait so long for such an appropriate role. It now provides a fitting memorial. There's more drama from Yorkshire Television Playhouse (ITV), whose series of six plays starts on July 3 with *The House Boy*, by Irving Wardle, with Richard Pasco and Geoffrey Palmer as two chaps trying to run a hotel.

□ There is uncertainty over John Willis's new programme, the result of his single-minded, aggressive approach to his subject. His previous investigations into runaway boys in London (*Johnny Go Home*) and Rampton mental hospital (*The Secret Hospital*) have led to public rows and legal writs. The new film has already received its share of writs but to avoid too much publicity (or possibly to add to it?) both the title and the date of showing are being kept secret until the last moment. All I can say is that the scandal this time is about medicine.

## THE MONTH IN VIEW

Programme previews carry details of dates and channel only. Transmission times are not available when the *JLN* goes to press.

July 3. *The House Boys* (ITV)

See introduction.

July 4. *The Wimbledon Championships* (BBC1)

Even without Bjorn Borg & Ivan Lendl, the men's singles final is virtually guaranteed to be an enthralling match.

July 6. *Food & Drink* (BBC2)

A new informative series on today's eating & drinking habits.

July 6. *The Past Afloat* (BBC2)

The history of boating & sailing from medieval times to today, by Anthony Burton.

July 6. *East Side Story* (ITV)

More than 20 years after *West Side Story* in New York comes this documentary account of Mexicans living in Los Angeles. It shows the gang warfare & the cult fashion for driving around in enormous 1940s American cars.

July 6. *The British Catholic* (BBC1)

The Pope's visit has made British Catholics much more visible; with results ranging from sectarian dissension to mutual understanding. This thoughtful programme explains why.

July 7. *Come into the Garden, Maud* (BBC2)

The first of two Noël Coward plays with Paul Scofield & Geraldine McEwan as the Americans doing Europe.

July 9. *Rep* (ITV)

A new comedy series set in a repertory theatre in Lancashire just after the Second World War, with Iain Cuthbertson, Stephen Lewis & Caroline Mortimer. It sounds authentic. The two authors, Digby Wolfe & Ray Taylor, spent years in similar surroundings.

July 9. *Just a Song at Twilight* (BBC2)

Paul Scofield & Deborah Kerr in Noël Coward's ironic play. A best-selling author, played by Scofield, staying at a hotel in Switzerland arranges a

reunion with a one-time lover.

July 11. *Stuart Burrows Sings* (BBC2)

A new series. The guest tonight is Kiri te Kanawa.

July 11. *The World Cup Final* (BBC1, ITV)

Unlikely to include England; but who knows?

July 12. *A. J. Wentworth BA* (ITV)

New comedy series, see introduction.

July 12. *Under Fives* (ITV)

Granada turned one of their studios briefly into a nursery school for this series to help parents understand the development of pre-school children.

July 14. *Cloud Howe* (BBC2)

A new four-part serial based on the second book in Lewis Grassie Gibbon's marvellous trilogy (the first, *Sunset Song*, was televised 10 years ago). It is set in the Mearns, in the 1920s, with Vivien Heilbron in the lead role.

July 14. *Times Remembered* (BBC1)

Lord Home looks back in the first of four programmes.

July 18. *A Dedicated Man* (ITV)

The first of six short stories, under the heading *All for Love*, is this strange love affair by novelist Elizabeth Taylor ably adapted by Hugh Whitmore. Alec McCowen, a head waiter, has to pretend to be married in order to get a better job. Joan Plowright, one of the waitresses, joins in the pretence a little too willingly.

July 19. *Little Eyolf* (BBC1)

Ibsen's odd mixture of realism & fantasy, performed here by Anthony Hopkins & Diana Rigg (as the husband & wife) & Peggy Ashcroft.

July 21. *Big Top Variety* (ITV)

All the fun of the circus, & The Drifters, Dollar & Karen Kay, from Billy Smart's Circus.

July 25. *Mona* (ITV)

This second story in the *All for Love* series has Frank Finlay as an old soldier & Deborah Stokes as his too-young girl friend.

July 30. *Russell Harty's Day Out* (BBC1)

First of a six-part series visiting different resorts. Tonight's looks at Blackpool.



## SPORT

## FRANK KEATING

IN THE FAR DISTANCE the sounds and furies of the World Cup dance on to the clack and clatter of castanets. Nearer home more gentle, traditional celebrations take place. Or so the British like to think. The calendar now is full of immovable feasts determined upon long ago by those Empire builders who garrisoned half the world a century ago. They came back for home leave, and besides respects to mater and pater, perusing their stocks in the City and perhaps taking a wife, they also wanted to take in a little sport. Significantly, for instance, the Wimbledon lawn tennis championships used always to incorporate a break before finals day so that spectators and players could attend the Eton v Harrow cricket match at Lord's. No more, alas. Mind you, the Henley Royal Regatta always went ahead in direct "competition" to the tennis at Wimbledon. Well, wet bobs at school never played ball games. And it still does. This year the oarsmen's olde worlde jamboree down by the Thames (July 1-4) clashes directly with the climax of the tennis championships.

□ The horses, of course, gallop on. After Wimbledon and Henley and the cricket—the Indian tourists play their final Test against England at The Oval from July 8 to 13 and then make way for Pakistan—comes glorious Goodwood (July 27-31). In between, the ball playing boys of Empire would take in golf's great festival—*The Open*, never the *British Open*. This year the legendary names in their hideous check trousers, led by Nicklaus as ever, congregate at Royal Troon on the Firth of Clyde (July 15-18).

## HIGHLIGHTS

## ATHLETICS

July 17. **England v Kenya v Japan v Spain** (men), Crystal Palace, SE19.

Highlight of this quadrangular tournament promises to be the 3,000 metre "challenge" between Britain's two phenomenal young athletes, Coo & Ovett. This is the second of their three planned meetings before the autumn's European Championships in Athens.

July 24, 25. **AAA Championships**, Crystal Palace.

July 28, 29. **World Games**, Helsinki, Finland.

July 30, 31. **WAAA Championships**, Crystal Palace.

July 31. **Scotland v England v Norway** (men), Meadowbank, Edinburgh.

## CRICKET

July 8-10, 12, 13. **Third Cornhill Test Match: England v India**, The Oval.

July 17, 19. **Prudential Trophy: England v Pakistan**, July 17, Trent Bridge; July 19, Old Trafford.

July 24. **Benson & Hedges Cup final**, Lord's.

July 29-31, Aug 2, 3. **First Cornhill Test Match: England v Pakistan**, Edgbaston.

(NT) = NatWest Bank Trophy, (JP) = John Player League, (SC) = Schweppes Championship  
**Lord's: Middx v Northants** (JP), July 11; **v Notts** (SC), July 17, 19, 20; **v Derbys** (JP), July 18; **v Kent** (SC), July 31, Aug 2, 3.

**The Oval: Surrey v Durham** (NT), July 3; **v Somerset** (SC), July 21-23; **v Notts** (SC), July 28-30.

## CROQUET

July 12-17. **Open Championships**, Hurlingham Club, Ranelagh Gdns, SW6.

## EQUESTRIANISM

July 5-8. **Royal International Agricultural Show**, Stoneleigh, Nr Kenilworth, Warwicks.

July 20-25. **Royal International Horse Show**, Wembley Arena, Middx.

July 29-Aug 1. **Nations' Cup International Show-jumping**, Hickstead, Nr Burgess Hill, W Sussex. Indoors and out: a marvellous fortnight's holiday for the Thelwell Pony Club gels. All the famous partnerships will be at Wembley getting into trim to take on the world in the Nation's Cup at Hickstead's delightful arena off the Brighton Road.

## FOOTBALL

**World Cup:** June 28-July 5, second phase, Barcelona & Madrid; July 8, semi-finals, Barcelona & Seville; July 10, third place play-off, Alicante; July 11, final, Madrid, Spain.

## GOLF

July 7-10. **State Express English Classic**, The Belfry, Sutton Coldfield, W Midlands.

July 15-18. **British Open Championship**, Royal Troon GC, Troon, Strathclyde.

July 22-25. **Lawrence Batley International**, Bingley St Ives, Bradford, W Yorks.

July 28-31. **Ladies' British Open Championship**, Royal Birkdale GC, Southport, Merseyside.

## HORSE RACING



Joining the fun at Henley: July 1-4.

July 6. **Princess of Wales's Stakes**, Newmarket.

July 8. **William Hill July Cup**, Newmarket.

July 24. **King George VI & Queen Elizabeth Diamond Stakes**, Ascot.

July 27. **Tote Stewards' Cup**, Goodwood.

July 28. **Sussex Stakes**, Goodwood.

July 29. **Goodwood Cup**, Goodwood.

July 30. **Extel Handicap**, Goodwood.

July 31. **Nassau Stakes**, Goodwood.

## MOTOR RACING

July 18. **British Grand Prix**, Brand's Hatch, Fawkham, Kent.

Vrooms & fumes on the rolling downland of Kent, where picnickers watch the daring young men in their flying machines wondering, ironically, why they can go so fast when the traffic jams to & from Brand's are so bad. With just five Grands Prix left after this, the World Drivers' Championship will really be at full throttle here.

## POLO

June 30-July 18. **Cowdray Park Gold Cup** (British Open Championship), final July 18, Cowdray Park, Nr Midhurst, Sussex.

July 25. **Imperial International Polo**, Smith's Lawn, Windsor, Berks.

## ROWING

July 1-4. **Henley Royal Regatta**, Henley-on-Thames, Oxon.

July 16-18. **National Rowing Championships**, Holme Pierrepont, Nottingham.

## SWIMMING

July 17, 18. **National Three Metre Diving Championship**, Crystal Palace.

July 26-31. **Esso National Age-Group Competition**, Leeds International Pool, Leeds, W Yorks.

## TENNIS

June 21-July 4. **Lawn Tennis Championships**, All-England LTC, Wimbledon, SW19.

## YACHTING

July 10. **Round Britain & Ireland race**, start noon, Plymouth, Devon; finish Plymouth by Aug 10.

July 31-Aug 8. **Cowes Week**, Isle of Wight.



## KRUGERRANDS

Tel: 0532 468251

Now you can buy Krugerrands, Maple Leafs, Sovereigns and half Sovereigns quickly and effectively before the prices increase again. Here at Harvey Michael Ross we have many years of bullion coin investment experience.

We offer a completely confidential gold investment service.

**Harvey Michael Ross**  
 Russell House,  
 St Paul's Street, Leeds 1

Tel: 0532 454930/455083

Dealing: 0532 468251 (7 lines)

Accounts: 0532 458479 Telex: 556373/55207  
 Cables: Invest Leeds



## Ancestry

Debrett's Peerage Ltd. will happily place its 200 years experience at your disposal and trace your ancestors.

## Everyone has Ancestors

Please write for our free 12 page booklet, which will answer most of the questions you want to ask about our world-wide services.

Ask too about our special Irish Ancestry Service

## Debrett

DEBRETT ANCESTRY RESEARCH

Dept L2, 78 Parchment Street  
 Winchester, SO23 8AT,  
 England.

Dept L2, 106 Pembroke Road,  
 Dublin 4, Ireland.

Dept L2, Suite 303E  
 200 Park Avenue  
 New York  
 N.Y. 10017.

# SOUTH AFRICA:

the big holiday country

ILN/4

For colour brochures on inclusive tours to South Africa, see your IATA travel agent, or post this coupon to: SAA, 251-9 Regent Street, London W1R 7AD.

Name:

Address:



SOUTH AFRICAN AIRWAYS

We offer you the Lion's Share.



AN INDEPENDENT SCHOOL for your child?

What are the schools like? What is the cost? Where are they? What are the advantages?

Independent Schools Information Service offers free handbook with Directory of boys and girls' junior and senior schools. Please state area.

U.K. enquiries Write for ISIS handbook (send 2 first class stamps) to ISIS (Dept ILN) 3 Vandon Street London SW1H 0AN

Enquiries from overseas. Please write for information to: ISIS International (Dept ILN) 3 Vandon Street London SW1H 0AN England

WILDSMITH & CO  
 established 1847

Ready to wear £150  
 Trees £25

Personal attention to post orders.  
 Please send for brochure.

15 Princes Arcade,  
 Jermyn Street,  
 London SW1.



# CLASSICAL MUSIC

## MARGARET DAVIES

BERLIOZ'S OPERA *The Trojans*, with Jessye Norman as Dido and Richard Cassilly as Aeneas opens the Promenade Concerts and establishes the French theme of the 88th season. In view of the work's length, it will be performed in two parts, *The Capture of Troy* on July 16 and *The Trojans at Carthage* on July 18. Sandwiched between on July 17 is a concert of French orchestral music played by the RPO under Louis Frémaux. Another major work by Berlioz, *La grande messe des morts*, follows on July 31.

□ The first of this year's BBC commissions, which are a regular feature of the Proms, is Hugh Wood's *Symphony*, to be heard on July 23. On the following night Iain Hamilton's *Symphony No 3*, commissioned by the Scottish Chamber Orchestra, will receive its first performance from that orchestra. Hamilton will give a pre-Prom talk about his work.

□ This year's City of London Festival includes a homage to Christopher Wren: five lunchtime concerts of music written in his lifetime to be played by the New London Consort in five Wren churches. In the second week the French pianist Cécile Ousset gives lunchtime recitals in Bishopsgate Hall. Evening concerts provide an opportunity to visit the halls of various City livery companies, the church of St Peter ad Vincula in the Tower of London, the Baltic Exchange and Whitbread's brewery.

□ The first British performance of Henze's *Barcarola* will be given by the LSO at the Barbican on July 5, conducted by the composer, preceded on July 4 by a lecture concert at which John Amis will discuss the work.

## CONCERT AND RECITAL GUIDE

The following is a selection of concerts taking place in London this month. Complete listings are available from the concert halls.

### ALBERT HALL

Kensington Gore, SW7 (589 8212).

July 4, 7.30pm. **Royal Philharmonic Orchestra**, conductor Zaliouk; Shlomo Mintz, violin. Beethoven, *Symphony No 8*; Mozart, *Violin Concerto No 5*; Brahms, *Violin Concerto in D*.

July 9, 7.30pm. **New Symphony Orchestra**, conductor Emery. Beethoven, *Symphony No 8*; Schubert, *Symphony No 9* (Great).

### 88th Season of Henry Wood Promenade Concerts:

July 16, 7.30pm; July 18, 7pm. **BBC Symphony Orchestra & Chorus, BBC Singers**, conductors Rozhdestvensky, Matheson: July 16, Felicity Palmer, Wendy Eathorne, sopranos; Ann Howard, mezzo-soprano; Richard Cassilly, Anthony Rolfe Johnson, tenors; Paul Hudson, bass; Barbara Leigh-Hunt, Richard Pasco, narrators. Berlioz, *The Trojans Pt I*; July 18, Jessye Norman, soprano; Ian Caley, tenor; Pierre Thau, bass. Berlioz, *The Trojans Pt II*.

July 17, 7.30pm. **Royal Philharmonic Orchestra**, conductor Frémaux; Cécile Ousset, piano. Dukas, *The Sorcerer's Apprentice*; Ravel, *Pavane pour une Infante défunte*; Saint-Saëns, *Piano Concerto No 2*; Franck, *Symphony in D minor*.

July 19, 7.30pm. **Philharmonia Orchestra**, conductor Giulini. Mozart, *Symphony No 36* (Linz); Bruckner, *Symphony No 7*.

July 22, 7.30pm. **Taverner Choir & Players**, conductor Parrott; Emma Kirkby, Judith Rees, sopranos; Joseph Cornwell, Rogers Covey-Crump, Neil Jenkins, Andrew King, Nigel Rogers, tenors; David Thomas, bass-baritone. Monteverdi, *Vespers of the Blessed Virgin*.

July 23, 7.30pm. **BBC Symphony Orchestra**, conductor Rozhdestvensky; Ida Haendel, violin. Mozart, *Serenade in D major K286*; Brahms, *Violin Concerto*; Hugh Wood, *Symphony*; Dvorak, *Slavonic Dances*.

July 24, 7.30pm. **Scottish Chamber Orchestra**, conductor Brydon; Teresa Berganza, mezzo-soprano. Mozart, *Serenade in D major K239*, *Conservati fedele*, *Al desio di chi l'adora*; Hamilton, *Symphony No 3*; Falla/Hallfrer, *Seven popular Spanish songs*; Bizet, *Symphony in C*.

July 26, 7.30pm. **BBC Symphony Orchestra**, conductor Herbig; Yehudi Menuhin, violin. Lutoslawski, *Funeral Music*; Bartók, *Violin Concerto No 2*; Beethoven, *Symphony No 7*.

July 29, 7.30pm. **BBC Symphony Orchestra**, conductor Haitink; Linda Esther Gray, soprano. Debussy, *Poème dansé*; Jeux; Wagner/Mottl, *Wesendonk Lieder*; Elgar, *Symphony No 1*.

July 30, 7.30pm. **London Sinfonietta, BBC Singers**, conductor Zagrosek; Paul Crossley, piano; Neil



Jessye Norman sings Dido: first Prom.

Howlett, baritone. Martinů, *Field Mass*; Stravinsky, *Concerto for piano & wind*, *Symphony of Psalms*; Messiaen, *Oiseaux exotiques*.

July 31, 7.30pm. **BBC Symphony Orchestra & Chorus, Goldsmiths' Choral Union, London Philharmonic Choir** (men), conductor Wright; Stuart Burrows, tenor. Berlioz, *Grande messe des morts*.

### BARBICAN

Silk St, EC2 (628 8795, cc 638 8891).

July 1, 7.15pm. **London Symphony Orchestra**, conductor Henze; Homero Francesch, piano. Weber, *Overture Der Freischütz*; Mendelssohn, *Piano Concerto No 2*; Schubert, *Symphony No 9*.

July 3, 8pm. **London Symphony Orchestra & Chorus**, conductor Previn; Benjamin Luxon, Wozzeck; Elisabeth Söderström, Marie; Roderick Kennedy, Doctor; Alexander Oliver, Captain/Fool; Kenneth Woollam, Drum Major; Berg, *Wozzeck* (concert performance).

July 4, 3pm. **London Symphony Orchestra**, conductor Henze; John Amis, lecturer. Ladbroke lecture concert. Henze, *Barcarola*.

July 5, 6.30pm. **London Symphony Orchestra**, conductor Henze. Weber, *Overture Der Freischütz*; Henze, *Barcarola*; Schubert, *Symphony No 9*.

July 7, 1pm. **London Symphony Orchestra**, conductor Henze. Henze, *Telemanniana*; Mozart, *Symphony No 39*.

July 7, 8, 7.15pm. **London Symphony Orchestra**, conductor Henze; Eugene Sarbu, violin: July 7, Henze, *Telemanniana*, *Barcarola*; Mozart, *Violin Concerto No 4*, *Symphony No 39*; July 8, as above, omitting *Barcarola*.

July 9, 10, 8pm. **English Chamber Orchestra, Thomas Tallis Choir**, conductor Kraemer; Richard Adeney, flute; Neil Black, oboe; Anthony Halstead, horn; José-Luis García, violin; Dinah Harris, soprano; Susan Smith-Tyrell, mezzo-soprano; Neil Mackie, tenor; David Thomas, bass. Bach, *Suite No 4*, Brandenburg *Concerto No 2*. Magnificat in D BWV243.

July 12, 8pm. **Royal Philharmonic Orchestra**, conductor Del Mar; Cristina Ortiz, piano. Glinka, *Overture Russian & Ludmilla*; Rachmaninov, *Piano Concerto No 2*; Tchaikovsky, *Symphony No 6* (Pathétique).

July 17, 8pm. **London Concert Orchestra, London Choral, Trumpeters from the Band of the Welsh Guards**, conductor Dods; Josephine Barstow, soprano. Opera gala night.

### FESTIVAL OF THE CITY OF LONDON

Various venues. Box Office, St Paul's Churchyard, EC4 (236 0451, cc).

July 5-9, 1.05pm. **New London Consort**, director Pickett. Homage to Sir Christopher Wren: July 5. Sound life & clarion. Music by Purcell. Baston, Corelli. St Mary-le-Bow, Cheapside, EC4; July 6. The innocent recreation. Music by Petz, Croft, Purcell, Valentine, Clarke, Weldon, Williams. St Vedast, Foster Lane, EC2; July 7. If music be the food of love. Music for voice & harpsichord by Purcell, Blow, Croft, Eccles. St Mary Abchurch, Abchurch Lane, EC4; July 8. The delightful companion. Music by D. Purcell, Dieupart, H. Purcell. Handel, Corelli, Bononcini. St Bride, Fleet St, EC4; July 9. Arcadia in Albion. Songs & cantatas by Mercy, Purcell, Pepusch, Croft, Handel. St Andrew, Holborn Viaduct, EC1.

July 5, 7.30pm. **Nash Ensemble**, Mozart, Oboe Quartet in F K370; Hummel, Septet in D minor Op 74; Schubert, Piano Quintet in A (Trout). Mansion House, EC4.

July 6-10, 12-17. 7.30pm; July 10, 17, 3pm. **Guildhall School of Music & Drama**, director, Biggins. Pudding Lane, new musical about the Great Fire of London by Tony Bole & Bob Bowman. All Hallows by the Tower, Byward St, EC3.

July 7, 7.30pm. **Songmakers' Almanac**; Eiddwen Harrihy, soprano; Sarah Walker, mezzo-soprano; Richard Jackson, baritone; Graham Johnson, piano. Mozart, Mendelssohn, Dvorak, Schubert, songs & duets for sisters. Skinners' Hall, Dowgate Hill, EC4.

July 8, 7.30pm. **Chamber Orchestra of Europe**, conductor Schneider; Douglas Boyd, oboe; Marieke Blankstijn, violin. Haydn, *Symphony No 68*; Bach, *Concerto in D minor BWV1060*; Handel, *Concerto Grosso Op 6 No 11*; Mozart, *Divertimento in D K131*. Baltic Exchange, St Mary Axe, EC3.

July 9, 16, 7.30pm. **Choir of the Chapel Royal of St Peter ad Vincula**, conductor Williams. July 9, Byrd, Wylkynson, Taverner, Tallis, Dering, Philips, English Renaissance music. July 16, Stanford, Mendelssohn, Parry, Bairstow, Bax, Brahms, Wesley, Prince Albert, English choral music of the late 19th & early 20th centuries. St Peter ad Vincula, Tower of London, EC3.

July 12-16, 1.05pm. **Cécile Ousset**, piano. July 12, Chopin, *Impromptus Nos 1 & 2*, *Ballade No 4*, *Polonaise Op 53*; Ravel, *Ondine*; Debussy, *Six preludes*; July 13, Chopin, *Andante spianato & Polonaise in E flat Op 22*, *Fantaisie-Impromptu*; Fauré, *Nocturne No 6*, *Impromptu No 2*; Chabrier, *Idylle*, *Scherzo-Valse*; Saint-Saëns, *Etude en forme de valse*; July 14, Chopin, *Sonata in B flat minor Op 35*; Debussy, *Pour le piano*; Lisle joyeuse; July 15, Chopin, *Four Etudes Op 10 Nos 4, 8 & 12*, *Op 25 No 1*, *Two Nocturnes Op 15 No 1*, *Op 27 No 2*; Fauré, *Theme & Variations*; Ravel, *Three movements from Miroirs*; July 16, Chopin, *Ballade No 1*, *Scherzo No 3*; Debussy, *Eight Preludes*, *Estampes*. Bishopsgate Hall, Bishopsgate, EC2.

July 13, 7.30pm. **Chilingirian String Quartet**; Steven De Groote, piano. Haydn, *Quartet in E flat Op 33* (Joke); Mozart, *Quartet in C K465*; Elgar, *Piano Quintet*. 10 Trinity Square, EC3.

July 13, 7.30pm. **Ian Hobson**, piano. Haydn, *Sonata in C minor Hob XVI20*; Schuman, *Sonata No 3*; Rachmaninov, *Transcriptions & Preludes*; Liszt, *Hungarian Rhapsody No 12*. Goldsmiths' Hall, Foster Lane, EC2.

July 14, 7.30pm. **Medici String Quartet**; Clifford Curzon, piano. Mozart, *Quartet in G K387*; Beet-

hoven, *Quartet in F Op 135*; Dvorak, *Piano Quintet in A Op 81*. Fishmongers' Hall, London Bridge, EC4.

July 15, 7.30pm. **Scottish Chamber Orchestra**, conductor Maksymiuk; Robin Miller, oboe; Lewis Morrison, clarinet; Nigel Black, horn; Melville Jerome, bassoon. Mozart, *Divertimento K137*, *Sinfonia Concertante in E flat KAnh 9*; Mendelssohn, *Incidental music to A Midsummer Night's Dream*. Merchant Taylors' Hall, Threadneedle St, EC2.

### CRYSTAL PALACE CONCERT BOWL

Crystal Palace Park Rd, SE26. Box Office, County Hall, SE1 (633 1707).

July 4, 8pm. **Wren Orchestra**, conductor Snell. American Night: Ives, *Variations on America*; Dvorak, *Symphony No 9* (From the New World); Gershwin, *An American in Paris*; Sousa/Kay, *Stars & Stripes* ballet suite with fireworks.

July 11, 8pm. **London Concert Orchestra**, conductor Dods, Viennese gala evening, with effects & fireworks.

July 18, 8pm. **National Philharmonic Orchestra**, conductor Black. Space spectacular: includes Holst, *Planets Suite*; Barry, Walton, Williams, *Star Wars* with special effects & fireworks.

July 25, 8pm. **Royal Philharmonic Orchestra**, conductor Davison. Bizet, *Carmen Suite No 1*; Smetana, *Three Dances from The Bartered Bride*; Elgar, *Pomp & Circumstance March No 1*; Rimsky-Korsakov, *Spanish Caprice*; Handel/Mackerras, *Music for the Royal Fireworks* with firework display.

### KENWOOD LAKESIDE

Hampstead Lane, NW3. Box Office, County Hall, SE1 (633 1707).

July 3, 8pm. **Royal Philharmonic Orchestra**, conductor Handford. Bach/Stokowski, *Tocatta & Fugue in D minor*; Beethoven, *Symphony No 6* (Pastoral); Tchaikovsky, *Nutcracker Suite*; Borodin, *Polovtsian Dances*; special effects & fireworks.

July 10, 8pm. **London Mozart Orchestra**, conductor Blech; Angela Malmsbury, clarinet. Weber, *Clarinet Concerto No 1*; Brahms, *Variations on the St Anthony Choral*; Beethoven, *Symphony No 5*.

July 24, 8pm. **Royal Philharmonic Orchestra**, conductor Groves. Rimsky-Korsakov, *Spanish Caprice*; Glazunov, *Autumn*; Tchaikovsky, *Theme & Variations from Suite No 3*; R. Strauss, *Der Rosenkavalier Suite*; J. Strauss, *Blue Danube Waltz*; Thunder & Lightning Polka with fireworks; Youmans/Shostakovich, *Tea for Two*; Strauss/Shostakovich, *Excursion Train*.

July 31, 8pm. **Wren Orchestra**, conductor Fistoulari. Bizet, *L'Arlesienne*; Sibelius, *Finlandia*; Brahms, *Symphony No 1*.

### ST JOHN'S

Smith Sq, SW1 (222 1061).

July 2, 9, 16, 7.30pm. **Regent Sinfonia London**, conductor Vass. Summer subscription series: July 2, Carmel Kaine, John Willison, violins; Anthony Robson, Catherine Marwood, recorders; Carol Brown, flute; Peter Lea-Cox, harpsichord. Bach, *Brandenburg Concertos Nos 3-5*, *Concerto in D minor for two violins*; July 9, Alan Civil, horn. Mozart, *Divertimento in F K138*, *Horn Concerto No 4*, *Concert Rondo in E flat K371*, *Symphony No 29*; July 16, Ralph Holmes, violin; Anthony Robson, oboe & recorder; Andrea Hess, Rhydian Shaxson, cellos. Vivaldi, *Oboe Concerto in A minor*, *Double cello concerto in G minor*, *Recorder Concerto in D* (The Goldfinch), *The Four Seasons*.

July 3, 7.30pm. **Concordia of Crawley, Steinitz Bach Players**, conductor Sampson. Buxtehude, *choral cantatas*.

July 5, 1pm. **Musica Antiqua Cologne**. Bach, *A Musical Offering*.

July 8, 1.15pm. **Fiona Dobie**, soprano; **Martin Nelson**, baritone; **David Owen Norris**, piano. Nelson's Good Eye: nautical songs & shanties.

July 8, 7.30pm. **Nicolas Byron Irving**, piano. Bach, *Prelude & Fugue in B flat minor*; Schuman, *Kreisleriana*, eight fantasies Op 16; Harvey, *Four Images after Yeats*; Liszt, *Mephisto Waltz No 1*.

July 10, 7.30pm. **Lisa Ruggiero**, soprano; **David Mason**, piano. Mozart, Schubert, Brahms, Bellini, Rossini, Philips, Britten, songs.



POPULAR MUSIC  
DEREK JEWELL

July 12, 1pm. **Jessye Norman**, soprano; **Phillip Moll**, piano. Brahms, Strauss, songs.  
 July 15, 7.30pm. **John Lyon Motet Choir, Harrow Chamber Orchestra**, conductor Goodwin; Timothy Chapman, counter tenor; Neil MacKenzie, tenor; Timothy Rowe, Andrew Bruce, basses. Purcell, sacred music; Vivaldi, Gloria.  
 July 18, 7.30pm. **Royal Shakespeare Company London Brass Ensemble**; Brian Newman, chamber organ. Albinoni, Suite for Brass; Walton, Six Little Pieces; Hollwood, Quintet; Speer, Concerto for Sackbuts; Pezel, Three Pieces; Nelhybel, Quintet; Cameron, Suite for Brass.

## SOUTH BANK

SE1 (928 3191).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

July 1, 8pm. **Royal Philharmonic Orchestra**, conductor Dorati; Anne Stuart-James, soprano; Sally Daley, contralto; Geraint Roberts, tenor; Lawrence Wallington, bass; Nigel Kennedy, violin; Robert Cohen, cello. Brahms, Liebesliederwalzer, Double Concerto, Symphony No 2. FH.

July 2, 7.30pm. **David Roddis**, piano. Bach, Partita No 4; Prokofiev, Sonata No 9; Scriabin, 24 Preludes Op 11. PR.

July 2, 7.45pm. **Eilene Hannan**, soprano; **Julian Pike**, tenor; **Susan Kessler**, mezzo-soprano; **Stephen Roberts**, baritone; **Graham Johnson**, **Leslie Howard**, pianos. A tribute to Percy Grainger, songs & piano music. EH.

July 2, 8pm. **Royal Philharmonic Orchestra**, conductor Furst; Peter Frankl, piano. Wagner, Overture Die Meistersinger; Beethoven, Piano Concerto No 5 (Emperor); Dvorak, Symphony No 9 (From the New World). FH.

July 3, 7.30pm. **BBC International Festival of Light Music: BBC Concert Orchestra, Central Band of the RAF, Nigel Brooks Singers**, conductor Sutherland; Marilyn Hill Smith, soprano; Pat Whitmore, contralto; Ryland Davies, tenor; John Lawrenson, bass; Gordon Langford, piano; Robin Boyle, compère. Stars of Friday Night is Music Night. FH.  
 July 4, 7pm. **Lysis**. Keuris, Escher, du Bois, Loevendie, Hekster, Rowlands, new music from Holland. PR.

July 4, 7.30pm. **Philharmonia Orchestra**, conductor Muti; Agnes Baltsa, mezzo-soprano. Berlioz, Nuits d'été; Verdi, I Vespri Siciliani. FH.  
 July 5, 7, 9, 7.30pm. **Sanskritik**: music & dance for the Festival of India. Three recitals of Indian classical music. Programme from Centre of Indian Arts, 17 Holdenhurst Ave, N12. PR.

July 5-10, 7.45pm. **Sanskritik**: six programmes of classical & traditional music & dance, folk music & drama by artists from different parts of India. Programme details available as above. EH.

July 6, 7.30pm. **Noemy Belinkaya**, piano. Bach/Busoni, Chaconne in D minor; Brahms, Three Intermezzi Op 117; Chopin, Fantasy-Improvisation Op 66; Waltz in A minor Op 34 No 2; Scherzo in B minor Op 20; Glinka/Balakirev, The Lark; Prokofiev, Six visions fugitives; Tchaikovsky, Sonata in G Op 37. PR.

July 6, 8pm. **Philharmonia Orchestra**, conductor Muti; Claudio Arrau, piano. Maderna, Music of Gaiety from the Fitzwilliam Virginal Book; Beethoven, Symphony No 2; Brahms, Piano Concerto No 2. FH.

July 8, 7.30pm. **Penelope Thwaites**, piano. Scott, Quilter, O'Neill, Gardiner, Grainger, Grieg, Delius, music by Grainger & his circle. PR.

July 9, 8pm. **Royal Philharmonic Orchestra**, conductor Dorati; Ilse Von Alpenheim, piano. Haydn, Symphony No 94 (Surprise); Mozart, Piano Concerto in B flat K595; Schubert, Symphony No 8 (Unfinished); Strauss II, Seid umschlungen Millionen. FH.

July 11, 7.30pm. **London Symphony Orchestra & Chorus**, conductors Fenby, Marriner. Delius, The Walk to the Paradise Garden, Appalachia; Berlioz, Symphonie fantastique. FH.

July 12, 7.45pm. **Vincent Baroque**, conductor Page; David Roblou, harpsichord. Purcell, King Arthur. EH.

July 13, 8pm. **London Bach Orchestra**, George Malcolm, director & harpsichord; David Butt, Averil Williams, flutes; Tess Miller, oboe; Michael Laird, trumpet; Nona Liddell, Perry Hart, Bernard Partridge, violins. Bach, The Complete Brandenburg Concertos. FH.

July 14, 8pm. **London Oriana Choir**, English Ba-

roque Choir, **London Pro Arte Orchestra**, conductor Lovett; Heather Harper, soprano; Alfreda Hodgson, contralto; Ryland Davies, tenor; John Shirley-Quirk, baritone. Beethoven, Missa Solemnis. FH.

July 18, 7.15pm. **Pro Opera Chorus & Orchestra**, conductor Head; Katia Ricciarelli, Argelia; Bruce Brewer, Settimio; Jean-Paul Bogart, Murena; Christopher Blades, Publio. Donizetti, L'Esule di Roma (concert performance in Italian). EH.

July 19, 7.30pm. **Yuriko Ota**, harpsichord. Bach, Goldberg Variations. PR.

July 22, 7.30pm. **Philip Pilkington**, piano. Haydn, Sonata in C HobXVI/50; Schumann, Fantasiestücke Op 12; Bach, French Suite No 4, Partita No 6. PR.

July 23, 24, 27-Aug 1, 7.45pm; July 25, 7.30pm. **Johann Strauss Orchestra & Dancers**; Jack Rothstein, director & violin; Ann Mackay, soprano; Michael Bulman, tenor. The magic of Vienna, music by the Strauss family. EH.

July 24, 7.30pm. **Kathleen Crees**, harpsichord. Bach/Crees, Loeliet, Bach, Crees, Scarlatti, Murill, Jacob, Soler. PR.

July 25, 7pm. **Ronald Cavaye, Valeria Szervanszky**, piano duo. Stravinsky, Sonata for two pianos, Three Easy Pieces, Concerto for two solo pianos, The Rite of Spring. PR.

## WIGMORE HALL

Wigmore St, W1 (935 2141).

July 3, 7.30pm. **Nash Ensemble**. Haydn, Trio in G for flute, cello & piano; Birtwistle, Clarinet Quintet; Schubert, Octet in F Op 166.

July 4, 11.30am. **Fitzwilliam String Quartet**; Allan Schiller, piano. Fauré, Quartet in E minor Op 121; Schumann, Piano Quintet in E flat Op 44.

July 8, 7.30pm. **Richard Markham, David Nettle**, two pianos. Percy Grainger centenary concert. Works by Grainger include Handel in the Strand, Hill Songs I & II, Country Gardens.

July 10, 7.30pm. **Bernadette Greevy**, mezzo-soprano; **Havelock Nelson**, piano. Haydn, Arianna a Naxos; Brahms, Zigeunerlieder Op 103; Duparc, Trois chansons; Moeran, Seven Poems of James Joyce; Hughes, original songs & folk songs.  
 July 11, 11.30am. **Amphion String Quartet**; Carlos Bonell, guitar, Mozart, Quartet in B flat K458; Haydn, Guitar Quartet in D Op 2 No 2; Sor, Variations on a theme from Mozart's The Magic Flute; Boccherini, Guitar Quintet in E minor.  
 July 13, 7.30pm. **Bochmann String Quartet**; David Campbell, clarinet; Roger Steptoe, piano. Walton, Piano Quartet; Steptoe, Clarinet Quintet; Brahms, Clarinet Quintet, Three Intermezzi Op 117.

July 15, 7.30pm. **Elizabeth Campbell**, mezzo-soprano; **Graham Johnson**, piano, Fauré, La bonne chanson; Mahler, Four songs from Des Knaben Wunderhorn; Lawes, Eccles, Guridi, Obradors, Montsalvatge, songs.  
 July 18, 11.30am. **Peter Frankl**, piano. Chopin, Ballade No 1; Debussy, Children's corner; Schumann, Carnaval Op 9.

July 19, 7.30pm. **Noemy Belinkaya**, piano. Grieg, Lyric Piece Op 57 No 1; Franck, Prélude, choral et fugue; Liszt, Petrarch Sonnet 104, Rhapsodie espagnole; Scriabin, Five études, Three mazurkas, Fantasy Op 28, Four preludes Op 37, Three pieces Op 45.

July 21, 24, 28, 7.30pm. **Chilingirian String Quartet**; Steven De Groote, piano; July 21, Haydn, Quartet in F Op 74 No 2; Bartók, Quartet No 2 Op 17, Dvorak, Piano Quintet in A Op 81; July 24, Haydn, Quartet in C Op 74 No 1; Stravinsky, Double canon, Three pieces, Concertino; Brahms, Piano Quintet in F minor Op 24; July 28, Haydn, Quartet in G minor; Wood, Quartet No 3; Schumann, Piano Quintet in E flat Op 44.

July 25, 11.30am. **Israel Piano Trio**. Haydn, Trio in E flat HobXV:30; Dvorak, Trio in F minor Op 65.  
 July 25, 7.30pm. **Michael Roll**, piano. Haydn, Sonata in E flat HobXVI:52; Chopin, Scherzos Nos 2 & 4; Schubert, Sonata No 21.

July 27, 7.30pm. **Ruggiero Ricci**, violin; **Ian Brown**, piano. Brahms, Sonata in D minor Op 108; Bach, Solo Sonata No 3, Debussy, Sonata (1917); Hindemith, Solo Sonata Op 31 No 2; Ysaÿe, Solo Sonata No 3; Ernst, The last rose of summer.

July 31, 7.30pm. **Stephen De Groote**, piano. Schubert, Sonata in E flat D568; Brahms, Variations on a theme by Paganini Op 35 Book II; Liszt, Dante Sonata; Debussy, Etudes Book II.

The 1982/83 season opens on Sept 4.



Wynton Marsalis: performing at the Capital Jazz Festival.

With summer's coming, festivals lie thick on the ground. From jazz to heavy metal, folk to arts and dance, sounds western or non-western... take your pick. Mine, first, must inevitably be the **Capital Radio Jazz Festival**—not only for the supreme quality of its artists, but also because after its troubled history (the Alexandra Palace fire of 1980, followed last year by the Clapham Common cancellation after the Brixton riots) it deserves an extra-large slice of good fortune.

Starry as it has been in previous years, Capital have excelled themselves in the roster of artists due at Knebworth Park, near Stevenage, Hertfordshire, over the two weekends of July 17 and 18, July 24 and 25. **Benny Goodman**, the big bands of **Gerry Mulligan** and **Lionel Hampton**, star players like **Dave Brubeck**, **Wynton Marsalis**, **Red Norvo**, **Tal Farlow**, **Dizzy Gillespie**, **Clark Terry** and **Johnny Griffin** are only the tip of a gigantic iceberg. There are great singers (**Ray Charles** and **Carmen McRae**), bluesmen (**B. B. King** and **Albert King**), exciting modern bands (**The Crusaders** and **Spyro Gyra**) and a reunion to savour (**The Modern Jazz Quartet**) as well as a raft of British artists—from the **National Youth Jazz Orchestra** to veterans **Zoot Money** and **Ronnie Scott**. Details of precisely who's on when from the Capital Radio box office at Euston Tower, London NW1 (388 6111).

The **Duke Ellington Sacred Concert** at St Paul's Cathedral on July 7 at 8pm is another exciting jazz event. The concert which I'm co-producing and directing is part of the Festival of the City of London and will feature the best of Ellington's three sacred concerts, with some really special moments—an original ballet created by **Wayne Sleep** and his dancers, for example. To allow Wayne to perform in *Song and Dance* at the Palace that evening, the curtain time is being put back half-an-hour to 8.30.

Other stars appearing include the magnificent **Tony Bennett**, **Adelaide Hall** (she recorded with Duke in 1927!), **Jacques Loussier**, the **Swingle Singers** and tapdancers **Honi Coles** and **Will Gaines**. Two great Hollywood figures, **Rod Steiger** and **Douglas Fairbanks Jr**, will be narrators and an all-star band (**Clark Terry**, **Tony Coe**, **Henry Lowther**, **John Surman**, etc) will be directed by Alan Cohen. Tickets are £2-£8, from the City of London Festival box office in St Paul's Churchyard, EC4 (236 0451).

Other popular music events of note during the Festival are a **Jacques Loussier** concert (Whitbread Porter Tun Room, Chiswell St, EC1) on July 13, with the Mid-

nite **Follies Orchestra** playing at the same venue on July 15.

There is a highly unusual festival—the so-called **World of Music Arts and Dance (WOMAD)**—from July 16 to 18 at the Royal Bath and West Showground, Shepton Mallet, Somerset, featuring artists as diverse as **Peter Gabriel**, **Simple Minds**, **Echo and the Bunnymen** and **The Drummers of Burundi**. Details from Music and Dance Expo Ltd, PO Box 247, Bristol BS99 7RS.

Rather closer to London, at Bracknell in Berkshire, the eighth **Bracknell Jazz Festival** takes place over the weekend of July 2-4. Stars appearing include **Lester Bowie's From the Roots to the Source** (a new band, also featuring the legendary soul singer, **Fon-tella Bass**), **Barbara Thompson's** (also new) band **Serendipity** and the **Bobby Wellins Sextet**—plus two-score more. Hear all about it from 0344 27272. Bracknell has its eighth **Folk Festival** the following weekend (July 9-11) with the **Maddy Prior Band** and the **Albion Band** among the notables, while at Cambridge (July 31-August 1) there is the exciting re-forming of that splendid band **Pentangle**, not to mention **Lindisfarne**, **Martin Carthy** and **Chas and Dave**.

Rockwise, you can choose this month from **Toyah** touring, **Jackson Browne** making his first British appearance since 1976 (Hammersmith Odeon, July 12-15 inclusive) and—if your taste is really heavy—there is a heavy metal festival at Hackney Stadium from 10.30am to 10.30pm on July 25. **Motorhead** headline it. Take to the hills.

Briefly about records... The British recording of "The Pirates of Penzance" disc is awaited, but the splendid Broadway version of London's newest stage hit is on Elektra K62035, a double-album. It may lack the adorable Tim Curry, but it does have a Mabel (Linda Ronstadt) who can sing. Don't miss the new Jon Anderson album, "Animation" (Polydor), which is easily the best thing he's done since Yes days—brilliantly orchestrated and sung, an affirmation and celebration of life. *Melody Maker* and *NME* will slam it, a sure sign that people will like it.

Finally, jazz. The Affinity label has brought out a galaxy of superb historic albums—Stan Levey with Dexter Gordon (1955), Charlie Mingus (1957) and Booker Ervin (1960) among them. The crown, though, is a wonderful Duke Ellington of 1956, just after the band had won back its spurs. I have never heard the Duke's men sound so fresh and original. Seek it out.



## BALLET

### URSULA ROBERTSHAW



LE BALLET DE L'OPERA DE PARIS, making only its second visit to Covent Garden, will be at the Royal Opera House from July 27 to August 7. They open with their production of *La Sylphide*, first staged by Pierre Lacotte in 1972 and using Jean Schneitzhoeffer's score. In the second week they present Neumeier's *Le Songe d'une Nuit d'Été* (above), choreographed for his Hamburg company in 1974 and first produced by the French in May. The score is part Mendelssohn, part Ligeti, the designs are by Jürgen Rose.

□ Northern Ballet Theatre has its third season at Sadler's Wells from June 28 to July 10. There are two London premières—Michael Pink's *Attraction*, commissioned for the 1981 Cheltenham Festival, and André Prokowsky's *Faust Divertimento*, reworked from the 1977 New London Ballet version. The young American ballerina Cynthia Harvey, a principal of American Theatre Ballet who has been partnered by Baryshnikov, Bujones and Dowell, makes her British début. She will dance in *Cinderella*, *Les Sylphides*, *A Midsummer Night's Dream* and *Faust Divertimento*.

□ One of the most enjoyable annual dance occasions is the Royal Ballet School performances. The main work this year is *Giselle*, performed on July 22 at the Opera House. This is followed by a week at Sadler's Wells when *Giselle* will form one programme, and a mixed bag which includes *Swan Lake* Act II another. Talent spotters note the dates.

#### ACADEMY OF INDIAN DANCE

Commonwealth Institute, Kensington High St. W8 (602 3252). Performances in Kathakali & Mohiniattam dance styles. July 1-3.

#### LE BALLET DE L'OPERA DE PARIS

Royal Opera House, Covent Garden, WC2 (240 1066, cc 836 6903).

*La Sylphide*, July 27-31.

*Le Songe d'une Nuit d'Été*, Aug 2-7.

#### BALLET RAMBERT

The Big Top, Battersea Park, SW11. Postal bookings, Big Top, Royal Opera House, PO Box 6, London WC2 (240 1066, cc 836 6903).

North's *Lonely Town*, *Lonely Street*, new work by Alston, Taylor's *Airs*, Alston's *Night Music*, Bruce's *Ghost Dances*, North's *Rumba*, Bruce's *Berlin Requiem*, July 27-Aug 7.

#### DEVAYANI

Purcell Room, South Bank, SE1 (928 3191). Indian classical dance recital in the Bharata-Natyam style. July 18.

#### LONDON FESTIVAL BALLET

Festival Hall, SE1 (928 3191).

*Swan Lake*, new production by John Field (designs by Carl Toms), stronger visually than dramatically. July 27-Aug 7.

NEPALESE DANCERS & MUSICIANS from Khatmandu. Bloomsbury Theatre, Gordon St. WC1 (387 9629, cc). July 5-10, royal gala in presence of the Prince of Wales, July 5.

#### NORTHERN BALLET THEATRE

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

*Cinderella*, June 28-July 1.

*A Midsummer Night's Dream*, July 2-6.

*Les Sylphides*, *Attraction*, *Le Corsaire*, *Faust Divertimento*, July 7-10.

#### NUREYEV FESTIVAL

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

With Ballet théâtre français de Nancy: *Homage to Diaghilev*—quadruple bill. Until July 3.

#### ROYAL BALLET

In The Big Top, Battersea Park, SW11. Postal booking, Big Top, Royal Opera House, PO Box 6, London WC2 (240 1066, cc 836 6903).

*Romeo & Juliet*, *Manon*, *Napoli Divertissements*, *Scènes de ballet*, *Elite Syncopations*, *La Bayadère*, *The Two Pigeons*, *Swan Lake*, July 5-24.

Royal Ballet School performance, at Royal Opera House, Covent Garden, WC2 (240 1066, cc 836 6903).

English & Scottish folk dances, *Here We Come*, choreography Erik Bruhn, *Giselle*, July 22.

At Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

*Giselle*, July 26, 27, 30, 31 evening.

*Simply Dance*, choreography Jennifer Jackson, *Swan Lake* Act II, folk dances, *Here We Come*, July 28, 29, 31 matinée.

#### 30 YEARS OF BALLET ON FILM

Elizabeth Hall, South Bank, SE1 (928 3191). *The Red Shoes*, July 19; *Romeo & Juliet* with Fonteyn & Nureyev, July 20; *The Royal Ballet—Swan Lake Act II*, *The Firebird*, *Ondine*, July 21; *Spartacus*—the Bolshoi's production, July 22.

#### Out of town

##### BALLET RAMBERT

New work by North, Taylor's *Airs*, Bruce's *Ghost Dances*, Alston's *Night Music*, Bruce's *Berlin Requiem*.

Theatre Royal, Nottingham, July 13-17.

##### POLISH SONG AND DANCE COMPANY, LUBLIN

Queen's Hall, Barnstaple, July 2; Carn Brea Leisure Centre, Redruth, July 3; Theatre Royal, Plymouth, July 4; Llangollen International Eisteddfod, July 6; Playhouse, Weston-super-Mare, July 7; Festival Theatre, Malvern, July 8; Colston Hall, Bristol, July 9; Alexandra Theatre, Bognor, July 10; Whiterock Pavilion, Hastings, July 11; Fairfield Hall, Croydon, July 12; Holland Park, London, July 13-17; Granville Theatre, Ramsgate, July 18; Hexagon, Reading, July 19.

## OPERA

### MARGARET DAVIES

BUXTON celebrates the centenary of Zoltán Kodály's birth by staging the first professional production in Britain of *Háry János*. The work is based on the exploits of a Hungarian folk hero who is a prodigious teller of tales. It will be sung in English and produced by Malcolm Fraser, the festival's artistic director. Other works by Kodály will be performed in concert, including his opera *The Spinning Room*, alongside the music of his compatriot Béla Bartók and works by the contemporary Hungarian composer György Ligeti. Sarolta Kodály, who is the composer's widow, will give a recital of songs by Fauré, Debussy, Liszt and Kodály on July 25.

□ In London on July 24 Puccini presides over the end of the Royal Opera season and the opening of the ENO season. While Mimi breathes her last at Covent Garden, Tosca plunges to a dramatic death at the Coliseum.



Design by Fay Conway: for *Háry János* at Buxton.

#### ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

*Tosca*, conductor Lockhart, with Linda Esther Gray as Tosca, Kenneth Collins as Cavaradossi, Neil Howlett as Scarpia. July 24, 28, 31.

*Carmen*, conductor Barlow, with Della Jones as Carmen, John Treleven as Don José, Eilene Hannan as Micaela. July 30.

#### ROYAL OPERA

Covent Garden, WC2 (240 1066 cc 836 6903).

*La clemenza di Tito*, conductor Tate, Yvonne Minton as Sesto, Gösta Winbergh as Tito. July 1.

*Der Freischütz*, conductor C. Davis. Götz Friedrich's tortuous production returns with a mainly new cast: Alberto Remedios as Max, Helena Döse as Agathe, Yvonne Kenny as Ännchen, Siegfried Vogel as Caspar. July 2, 7, 10.

*Falstaff*, conductor Giulini. New production by Ronald Eyre, designed by Hayden Griffen & Michael Stennett, with Renato Bruson as Falstaff, Katia Ricciarelli as Alice Ford, Brenda Booser as Meg Page, Lucia Valentini-Terrani as Mistress Quickly, Barbara Hendricks as Nanetta, Dalmacio Gonzalez as Fenton. July 3, 6, 9, 13, 16.

*La Sonnambula*, conductor Sillem. Luciana Serra sings her first London Amina, Dennis O'Neill repeats Elvino, Laszlo Polgar makes his début as Rodolfo. July 5, 8, 14, 20, 23.

*La Bohème*, conductor Chailly, revival of one of the company's most successful productions with Eugenia Moldoveanu & Barbara Daniels singing Mimi & Musetta for the first time in London, José Carreras as Rodolfo, Jonathan Summers as Marcello. July 12, 17, 19, 21, 24.

End of season.

#### Out of town

##### BUXTON FESTIVAL

Opera House, Buxton, Derbys (0298 71010, cc 0298 78939).

*Háry János*, conductor Hose, with Alan Opie as Háry János, Cynthia Buchan as Orzse, Moira Griffiths as the Empress of Austria, Linda Ormiston as Marie-Louise, Alan Watt as Marci, Philip

Mills as Bombazine. July 24, 27, 29, 31, Aug 3, 5, 7.

#### GLYNDEBOURNE FESTIVAL OPERA

Lewes, E Sussex (0273 812411/813424).

*Der Rosenkavalier*, revival of the 1980 production designed by Erté, conductor Rattle, with Felicity Lott as Octavian, Elizabeth Harwood/Rachel Yakar (from July 14) as the Feldmarschallin, Artur Korn/Donald Gramm (from July 14) as Baron Ochs, Deborah Rees/Krisztina Laki (from July 14) as Sophie. July 1, 3, 14, 18, 20, 22, 24, 28.

*Orfeo ed Euridice*, conductor Leppard, new production by Peter Hall, with Janet Baker as Orfeo, Elizabeth Gale as Amore, Elisabeth Speiser as Euridice. July 2, 4, 6, 8, 10, 12, 15, 17.

*Don Giovanni*, revival of Peter Hall's production, conductor Haitink/Glover (from July 30), with Thomas Allen as Giovanni, Richard Van Allan as Leporello, Elizabeth Pruett as Elvira, Carol Vanness as Anna, Keith Lewis as Ottavio. July 11, 13, 16, 19, 21, 23, 25, 27, 30.

*Il barbiere di Siviglia*, revival of John Cox's production, conductor Glover, with John Rawnsley as Figaro, Maria Ewing as Rosina, Ugo Benelli as Count Almaviva. July 26, 29, 31.

#### Review

Prokofiev's *L'Amour des Trois Oranges* made a spectacular entry into the Glyndebourne repertory led by a procession of clowns and acrobats in a production by Frank Corsaro, designed by Maurice Sendak, so rich in invention that it sometimes threatened to overwhelm the music. That it did not was due to Bernard Haitink's firm direction of the LPO and of the singers, who kept their heads while controlled anarchy reigned around them. Prokofiev's setting of Gozzi's satirical fantasy dates from 1919, after he had fled from post-revolutionary Russia to America, where the work was first staged, which provides the tenuous link with Corsaro's post-revolutionary French background for Gozzi's play within a play. Presented as a *commedia dell'arte* performance inspired by the drawings of Domenico Tiepolo, it alternated between the grotesque and the absurd in a manner peculiarly suited to the kaleidoscopic music. The pale, languishing prince, his viscera gruesomely painted on the outside of his first costume, who is cured of his sickness when he laughs at a witch but is then cursed to fall in love with three oranges, set off to find them transformed into a figure of fun, wielding a papier mâché sword. But the climax of Sendak's many flights of imagination was the kitchen of the evil cook, guardian of the oranges, a giant figure with wooden spoons for arms, presiding over stoves fuelled by human limbs. The cast rose splendidly to the demands of both the music and the production: Ryland Davies as the lugubrious prince, Ugo Benelli as Trouffaldino, Richard Van Allan and Nelly Morpurgo as the opposing magician and sorceress, Fiona Kimm as Sméraldine and Colette Alliot-Lugaz as Princess Ninette. It is tempting to conclude that the performance was sung in French as a graceful gesture to the sponsors, Cointreau, but it lost much in audibility as a result.



# LONDON MISCELLANY

## MIRANDA MADGE



THE ROYAL TOURNAMENT from July 14 to 31 demonstrates the precision and daring of Britain's armed services. In addition this year at Earl's Court the Queen's Guard from Rutgers University in New Jersey perform a drill using 1903 rifles fitted with 16 inch bayonets, and horsemen from the hill villages of Pakistan ride in their national colours. The finale is a musical representation of Napoleon's retreat from Moscow.

London parks present ballet in Battersea Big Top (see p74) and dozens of open-air events including lunchtime music on weekdays in Jubilee Gardens, Sunday afternoon concerts, Scottish and old-time dance sessions, free football and tennis coaching for children, as well as concerts at Kenwood and Crystal Palace (see p72). Full details in the GLC's *What's On* leaflet, available free with sae from Department for Recreation and the Arts, County Hall, SE1 (633 1707).

### EVENTS

July 1, 10am. **Tower Bridge Walkway.** First public day for London's newest tourist attraction. Daily 10am-5.45pm. £1.60, OAPs & children 80p.

July 1, 8, 15, 22. **Poetry readings:** July 1, 7.30pm, Elizabeth Jennings & Jeremy Hooker; July 8, 7.30pm, George MacBeth & Irving Weinman; July 15, 6.30pm, John Smith & Vernon Scannell; July 22, 7.30pm, Andrew Greig & Heathcote Williams. National Poetry Centre, 21 Earl's Court Sq, SW5 (373 7861). £1.20, members, OAPs, students & unemployed 60p; July 15 £1, members free.

July 1, 7.30pm. **An Oriental Miscellany.** Calcutta Band & Singers, director Raymond Head. Victoria & Albert Museum, Cromwell Rd, SW7 (589 6371). Tickets £2 in advance from Education Dept, enclosing sae; cheques payable to Dept of Education & Science.

July 4-17. **Festival of the City of London.** Musical events in livery halls & churches (see p72). Also July 5-9, 12.30-2pm, Lunchtime jazz, Guildhall Yard, EC2; July 5-9, 12-16, 12.20-2pm, Festival of street performers, St Paul's Churchyard, EC4; Cathedral Pl, EC4; outside the Museum of London, EC2; Finsbury Circus Gardens bandstand, EC2; Tower Pl & Tower Hill Terrace, EC3; July 10, 17, 2pm, City Music Trail. An afternoon walk round part of the City with stops to hear period music & literature in three Wren churches. £4, children £2. Information & box office, St Paul's Churchyard, EC4 (236 0451, cc).

July 8, 6pm. **Last Chronicles—Anthony Trollope.** Platform performance with NT actors, celebrating the life of the Victorian novelist. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). £1.50.

July 10, 10am-6pm. **Barnes Fair.** Stalls under the chestnut trees around the picturesque village pond. Children can watch Punch & Judy, run races, paint or sit on a traffic policeman's motorbike. Barnes Green, Church Rd, SW13.

July 10, 11am. **Barge Driving Race.** Gaily-decorated Thames barges, each rowed by two men, race from Greenwich to Westminster. A pleasure boat from Greenwich Pier, SE10, follows the race. First barges at Westminster about 1pm.

July 12, 6pm. **Riverboat trip.** Return trip from Tower Pier, EC3, with Indian food, dancing & performances. £3.50, children £1.50 if booked in advance; £4 & £2 if booked on the day; food extra

(Also on Aug 23). Commonwealth Institute, Kensington High St, W8 (602 3252).

July 13, 14. **RHS Flower Show.** Special displays of fruit & vegetables, hardy flowers, carnations & delphiniums. RHS New Hall, Greycoat St, SW1. July 13, 11.30am-6pm, 80p; July 14, 10am-5pm, 60p.

July 14, noon. **Road Sweeping by the Vintners' Company.** Following a tradition dating from the time of Edward III, the new Master & Warden of the Company process from Vintners' Hall across the road to St James Garlickhythe, carrying nose-gays. In front of them wine porters sweep the way. Vintners' Hall, 68½ Upper Thames St, EC4.

July 14, 15, 6pm. **Ernest, Scott & Zelda.** Short play about the friendship between Scott Fitzgerald & Ernest Hemingway between 1925-31 when both writers were living in Paris. With Tim Woodward, Philip Talbot & Niki Kaye. Cottesloe. £1.50.

July 14-31. **Royal Tournament.** Earl's Court, SW5. Mon-Sat 7.30pm, Tues-Sat 2.30pm (no matinee July 14). £2.50-£9.50 (371 8141).

July 14, 8pm. **Groovers Steel Orchestra.** Caribbean music & calypsos. Commonwealth Institute. £2, OAPs, students, unemployed & children £1.50.

July 17, 18. **Wandsworth Weekend.** A big show covering 10 acres & providing a chance to try sub-aqua diving, skiing on an artificial slope, & riding a motor-cycle or a mechanical bucking bronco. Displays in the arena on Saturday include the Pedigree Chum agility stakes for dogs & a display by the Imps motor-cycle team, & on Sunday show jumping by leading British riders. King George's Pk, Mapleton Rd, SW18. Sat noon-7.30pm, Sun noon-6pm. £1, OAPs & children free.

July 17-30, 7.30pm. **National Trust Festival at the Blewcoat School:** July 17, Margaret Wolfitt plays Octavia Hill, social reformer & founder of the Trust; July 18, guitar recital by Carlos Bonell; July 19, Baroque harpsichord music, by Trevor Pincock; July 20, The Bochmann Quartet presents Haydn in London; July 21, Mr Pepsy in Westminster presented by Robert Latham; July 22, The Elysium Ensemble in John Milton; July 23, Too Many Notes Mr Attwood, the story of Thomas Attwood's lessons with Mozart; July 26-30, The Pavilion Opera Company in *Così fan tutte*. Blewcoat School, Caxton St, SW1. Tickets from The National Trust, 42 Queen Anne's Gate, SW1 (222 4959). Opera £7; others £3.50, £9 for any three.

July 19-Aug 28. **South Bank Splash.** Lunchtime & early evening theatrical, musical & dance performances, children's events, stalls & refreshments. National Theatre river terraces, South Bank, SE1. Mon-Sat. Detailed leaflet available from the Theatre.

July 22, 12.30pm. **Doggett's Coat & Badge.** Single sculls race from Swan Pier, London Bridge, EC4 to The Swan 4½ miles up-river at Chelsea Bridge, SW3. The race was started in 1714 by Thomas Doggett, an Irish comedian, to commemorate George I's accession & is usually rowed in about 20 minutes. The winner receives a scarlet coat with a huge badge on the arm, & past victors wearing this costume follow the race in boats.

### FOR CHILDREN

July 2-Aug 1. **I See, I Paint Myself.** Winning entries from the Easter holidays' Dulux children's painting competition. Board Room, National Gallery, Trafalgar Sq, WC2. Mon-Sat 10am-6pm, Thurs until 8pm, Sun 2-6pm.

July 3, 4. **Family workshops:** July 3, 2-4pm, Egyptology; July 4, 2.30-4.30pm, Recorder playing. Horniman Museum, London Rd, SE23 (699 1872).

£2.50. Applications to Museum's Education Dept. July 3-24, 11.30am. **Saturday morning shows:** July 3, **The Reappearing Trouser Show.** Performance by Covent Garden City Theatre for 4-11 year-olds;

July 10, **Geoffrey the Lonely Giraffe.** Play for under-sevens by Jactito Puppets; July 17, **Grease.** Show for all the family by the Oily Cart Company; July 24, **The Goldfish Bowl.** Play for 4-12 year-olds by Common Stock. Lauderdale House, Waterlow Pk, N6 (348 8716). 50p.

July 19-Sept 5. **Summertime.** Children's quiz on the subject of Time. Informative & witty quiz sheets guide children to many of the Gallery's pictures which must be subjected to close scrutiny. National Gallery (Orange St entrance).

July 20-Aug 15. **"My Visit to India".** Children who have visited the current India & Britain exhibition are invited to enter a photograph taken during their visit in a competition. It is all indoors, so flash equipment might be required. Commonwealth Institute, Kensington High St, W8 (details of exhibition on p79).

July 24, 25, 10am-6pm. **Working steam railway,** 10p a ride with the chance to meet the men who built it. London Transport Museum, Wellington St, WC2. £1.60, OAPs & children 80p.

July 25, 11am. **India in London—family day.** Puppets, acrobats, a 9-foot clown, yoga, Indian food & possibly an Indian elephant. Holland Park, off Kensington High St, W8.

July 25-Aug 8. **Barbican Family Festival.** Events include lectures & workshop sessions in the studio theatre The Pit, story-telling in the children's library, film matinees, inflatables & puppet shows. Also July 25, 3pm & 7pm, Atarah's Band; July 26-31, 7pm; July 31, 2.30pm, Basil Brush Show. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

July 26-August 15. **Indian Life** activity sessions. Children can find out about life in India from young Indians living in Britain, try Indian food, dance, play instruments & learn to put on a sari. Mon-Sat 11am, noon, 2pm, 3pm, Sun 3pm, 4pm, but early arrival is advised. Commonwealth Institute, Kensington High St, W8 (602 3252).

July 26-Aug 13. **Children's events.** In addition to a plastic model-making workshop (details in Museums on p79), the Museum's galleries can be explored with trails & quiz sheets. National Army Museum, Royal Hospital Rd, SW3 (730 0717). Mon-Sat 10am-5.30pm, Sun 2-5.30pm.

July 29-Aug 3, 4. **Children's Courses:** July 29, 11am-3.30pm, **Rushlights, lamp & lanterns** for 8-14-year-olds. 50p; Aug 3, 2-4pm; Aug 4, 10.30am-1pm, **Archaeology & Roman Southwark**, for 12-16-year-olds. £1. Horniman Museum. Application forms from Education Dept.

### LECTURES

MUSEUM OF MODERN

London Wall, EC2 (600 3699).

July 2, 16, 1.10pm. **Sir Christopher Wren:** July 2, **Wren & the growth of London**, Frank Kelsall; July 16, **St Paul's Cathedral today**, Dean Alan Webster. July 9, 1.10pm. **Current progress of the Billingsgate excavation**, Steve Roskams.

July 14, 1.10pm. **Huguenot silver**, John Hayward.

July 26, 6.30pm. **A royal balletomane**, the story of Queen Victoria's passion for the ballet & her dancer dolls, Kay Staniland. Tickets £3 (members £2) from The Friends of Fashion, Museum of London.

NATIONAL THEATRE

South Bank, SE1 (928 2252).

July 7, 10.30am. **Workshop on Don Quixote.** The director, adaptor, composer & cast members of the current production of *Don Quixote* discuss how the stage project was developed from Cervantes's novel. Olivier Theatre. £1.50.

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323).

All by Joyce Pope:

July 1, 3pm. **Australian animals.**

July 8, 3pm. **Life in hedgerows.**

July 10, 3pm. **How animals move.**

July 20, 3pm. **Finding fossils.**

July 22, 3pm. **Wildlife conservation.**

July 31, 3pm. **The countryside in close-up.**

ROYAL HORTICULTURAL SOCIETY

Old Hall, Vincent Sq, SW1 (834 4333).

July 13, 2.30pm. **Flower arrangement demonstration.** A. Nunn.

TATE GALLERY

Millbank, SW1 (821 1313).

July 1, 6.30pm. **Sutherland: an introduction.** Laurence Bradbury.

July 3, 4, 10, 11, 17, 18, 24, 25, 31, 2.30pm. **Painting of the month:** David des Granges, "The Saltonstall Family", various lecturers.

July 4, 11, 18, 25, 3pm. Series by Laurence Bradbury: July 4, **Pre-Impressionism: plein air painters;** July 11, **Impressionism: painters of light;** July 18, **Post-Impressionism: logical developments;** July 25, **Post-Post-Impressionism: Reactions & revolutions.**

July 6, 1pm. **Lord Leighton, Richard Humphreys.**

July 16, 1pm. **R. B. Kitaj, Pat Turner.**

July 17, 3pm. **William Roberts, "Trooping the Colour",** Laurence Bradbury.

July 27, 28, 1pm. **Turner, Simon Wilson:** July 27, **Turner's lyrical vision—early works;** July 28, **Turner's tragic vision—late works.**

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

July 4, 3.30pm. **The Indian heritage, a whimsical air of novelty:** Indian influences on British architecture, Raymond Head.

July 11-25, 3.30pm. **Summer in the air,** slide lectures inspired by song titles: July 11, **What then O love but mourning—the love-sick youth in Elizabethan & Jacobean art,** Catherine Oakes; July 18, **Hunting tigers out in India—British art before & for the Raj,** Julius Bryant; July 25, **Rule Britannia—Frances Stuart & the court of Charles II,** Imogen Stewart.

### ROYALTY

July 1. **The Queen Mother** attends the Festival Service of the Friends of St Paul's. St Paul's Cathedral, EC4.

July 7. **The Prince of Wales** is installed as the President of the British Medical Association. Royal Festival Hall, South Bank, SE1.

July 8. **The Prince of Wales** attends a reception to mark the 150th anniversary of the Royal Army Medical Corps. Royal Army Medical College, Millbank, SW1.

July 12. **The Queen & the Duke of Edinburgh** attend a Service of Thanksgiving to celebrate the Diamond Jubilee of the British Broadcasting Corporation. St Paul's Cathedral, EC4.

July 15. **The Queen & the Duke of Edinburgh** attend a performance of *The Dark Lady of the Sonnets* given by The New Shakespeare Company. Open Air Theatre, Regent's Park, NW1.

July 16. **The Queen** visits the Postal Branch of the Royal Engineers to mark its centenary. Mill Hill, NW7.

July 21. **The Queen & the Duke of Edinburgh** attend the Royal International Horse Show. Wembley Arena, Middx.

July 22, 6.45pm. **The Duke of Edinburgh,** Permanent Master of the Worshipful Company of Shipwrights, opens the Bicentenary Exhibition of the company at the Museum of London, London Wall, EC2 & afterwards dines with the Liverymen. Ironmongers' Hall, EC2.

July 27, 2.30pm. **The Queen & the Duke of Edinburgh** attend a performance of the Royal Tournament. Earl's Court, SW5.



## ART

## EDWARD LUCIE-SMITH



Gouache by Gwen John at Anthony d'Offay: *Little girl in checked coat with woman in black.*

THE ARTS COUNCIL opens an exhibition of paintings by the Paris-based Russian Expressionist Chaim Soutine at the Hayward Gallery on July 17. Soutine's work is essentially unclassifiable in terms of art movements: it is a direct, often anguished outpouring of feeling. People either love his work or hate it. The rest of the gallery space will be occupied by a somewhat subdued version of the ill-starred Hayward Annual, which this time consists of drawings chosen from an open selection.

□ Just founded is a new branch of the Friends of the Royal Academy—the Country Friends, for people living more than 75 miles from London. Members get most of the privileges accorded to the existing Friends at a reduced rate—£10 per year, instead of £15 per year. The Royal Academy is also planning to organize travelling exhibitions, concerts and lectures all over the country for the benefit of the Country Friends.

□ The Angela Flowers Gallery, well known for its stable of younger British artists, is sponsoring a new scheme called the Print of the Month Club. Images by artists including Ben Johnson, Brendan Neiland and Patrick Hughes will be sold to members at pre-publication prices.

□ Still more about prints: Graffiti, who are specialists in contemporary prints, are opening a second London gallery in James Street, St Christopher's Place, W1. Their first show is of graphics by contemporary Arab artists. To mark the event they are issuing a commemorative portfolio of original miniature screen-prints and etchings by artists included in the show, which runs until July 31.

□ A private gallery show which is bound to be immensely popular is Anthony d'Offay's Gwen John: An Artist in Exile, which opens on July 1. His exhibition of her work in 1976 drew 10,000 people in three and a half weeks. Luckily this show lasts rather longer. It is interesting to see how far Gwen John's reputation has now outstripped that of her flamboyant brother Augustus.

## GALLERY GUIDE

## AGNEW

43 Old Bond St, W1 (629 6176). Mon-Fri 9.30am-5.30pm, Thurs until 7pm. **Master Paintings 1470-1820**, including works by Isenbrandt, Veronese, Rubens, van Dyck, Guardi, Reynolds, Wilson, Gainsborough, Constable & Turner. Until July 30. **Alan Reynolds**. Retrospective of early works. July 1-Aug 20.

## BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat noon-9pm, Sun noon-6pm. **Aditi**. The word is Sanskrit for abundance & creative power & the exhibition is arranged in sections each focusing on a different part of the life cycle. About 2,000 paintings & precious objects form a background to performances by Indian dancers. Tanjore glass painters, puppeteers, acrobats, magicians & jugglers. July 2-Aug 15. £2, OAPs, students & children £1.

## BRITANNIC HOUSE GALLERY

Moor Lane, EC2 (481 4287). Mon-Fri 10.30am-5pm. **Naïve Art**. July 6-30.

## BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **A Century of Modern Drawing: from Tradition to Innovation**. A magnificent loan show from New York's Museum of Modern Art which will probably prompt invidious comparisons with the upcoming Hayward Annual, also devoted to drawings. Artists represented include Seurat, Cézanne, Picasso, Matisse, Hopper, de Kooning, Pollock, Rothko & Rauschenberg. Until Sept 12. £1, OAPs, students & children 50p.

## DAVID CARRITT

15 Duke St, SW1 (930 1523). Mon-Fri 9.30am-5.30pm. **Master Prints & Drawings**. A first exhibition staged by the Artemis Group's new department of prints & drawings in London. The artists represented are very great names indeed: Rembrandt, Degas, Gauguin, Dürer, Watteau, Goya, Manet & Munch. June 30-July 23.

## CHALK FARM GALLERY

20 Chalk Farm Rd, NW1 (267 3300). Daily 10am-5.30pm, Sat, Sun until 6pm. **Jean Hobson**, drawings, watercolours & gouaches. June 22-July 18.

## COLNAGHI

14 Old Bond St, W1 (491 7408). Mon-Fri 10am-6pm, Sat 10am-1pm. **Old Master Paintings**—discoveries from the Cinquecento. A major Old Master show with the emphasis on Italian

Mannerism. It includes a Parmigianino which is not in the modern literature but which is described by Vasari, plus a major portrait by Bronzino. Until Aug 7. Also **Old Master Drawings**. Until July 10. **COURTAULD INSTITUTE**

Woburn Sq, WC1 (580 1015). Mon-Sat 10am-5pm, Sun 2-5pm. **Princes Gate Collection of Old Masters**. The fabulous collection of Old Master paintings & drawings made by Count Seilern & steered to the Courtauld after many legal difficulties. Until Sept. £1, OAPs, students & children 50p. **CURWEN GALLERY**

4 Windmill St, W1 (636 1459). Tues-Fri 10am-6pm, Sat 11am-4pm. **Curwen Summer Exhibition**. Prints, drawings & paintings by gallery artists including Chloe Cheese, Dan Fern, Nicholas Phillips & Martin McGinn. July 8-Aug 27.

## ANGELA FLOWERS GALLERY

11 Tottenham Mews, W1 (637 3089). Tues-Fri 10.30am-6pm, Sat 10.30am-12.30pm. **Eighty for the Eighties**. Different printing techniques as seen in the works of Patrick Hughes, Tom Phillips, Howard Kanowitz, Tim Mara & others. Until July 10. **Bernard Farmer**, paintings, July 14-Aug 7.

## GIMPEL FILS

30 Davies St, W1 (493 2488). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **Niki de St Phalle**. A warm welcome back to the London exhibition scene for this exuberant pop artist, whose "nanas" have become part of modern-art folklore. Until July 31.

## HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Thurs 10am-8pm, Fri, Sat 10am-6pm, Sun noon-6pm. **Chaim Soutine**, 1893-1943 paintings by a Russian Expressionist. July 17-Aug 22. £1.60, OAPs, students, registered unemployed, children & everybody all day Mon & Tues-Thurs 6-8pm, 80p (admits to both exhibitions). **Hayward Annual 1982**. Recent British drawings selected from an open submission. July 17-Aug 30. Admission as above.

## ILLUSTRATORS' ART

16A D'Arbury St, W1 (437 2840). Mon-Fri 10am-6pm, Sat 10am-4pm. **Michael Folkes**. Cartoons & book illustrations. Until July 3. **Katinka Kew**. Pen & ink & watercolour sketches of classical musicians & of various aspects of London street life. July 6-17.

## INSTITUTE OF CONTEMPORARY ARTS

The Mall, SW1 (930 0493). Tues-Sun noon-9pm. **Zoos**—four artists' work inspired by zoos & their

animals: Gilles Aillaud, paintings; Kerry Tren-grove, drawings, video & sculpture; John Stalin, colour photographs; Duncan Smith, drawings. Until July 11. **Barry Flanagan**. Drawings, etchings & linocuts of the 60s & 70s by this artist, best known as a sculptor. July 23-Aug 29. Non-members 40p.

## JAPANESE GALLERY

66D Kensington Church St, W8 (229 2934). Mon-Sat 10am-6pm. **Hiroshige I & II**. Woodblock prints of 18th- & 19th-century Japanese landscapes. Until Aug 31.

## JPL FINE ARTS

24 Davies St, W1 (493 2630). Mon-Fri 10am-6pm. **Pierre Bonnard**, drawings & watercolours. Until July 16.

## MOIRA KELLY

97 Essex Rd, N1 (359 6429). Tues-Sat 11am-6pm, Thurs until 8pm. **The Subjective Eye—A Selection**. A choice from the touring show devoted to British New Expressionism. Until July 31.

## KENWOOD HOUSE

Iveagh Bequest, Hampstead Lane, NW3 (348 1286). Daily 10am-7pm. **Pompeo Batoni (1708-87) & his British Patrons**. Batoni was the leading portrait painter of his time in Rome & was popular with those on the Grand Tour. Until Aug 30.

## LEFEVRE GALLERY

30 Bruton St, W1 (629 2250). Mon-Fri 10am-5pm, Sat 10am-1pm. **Important 19th- & 20th-century works of art**. Paintings by Pissarro, Renoir, Van Gogh, Derain, Sisley, Seurat & Vlaminck. Until July 10.

## ROY MILES GALLERY

6 Duke St, SW1 (930 8665). Mon-Fri 10am-6pm, Sat 10am-1pm. **Dorian Ker**, flower paintings mostly on gold leaf. Until July 15.

## NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Wed until 8pm, Sun 2-6pm. **Acquisition in Focus: The Enchanted Castle by Claude**. The exhibition includes preparatory drawings & explores the influence the picture has had. July 13-Sept 19.

## ANTHONY D'OFFAY

9 Dering St, W1 (629 1578). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Gwen John: an artist in exile**. The exhibition includes over 60 watercolours & drawings, many of cats & little girls in church, as well as about 15 oil paintings from public & private collections. July 1-Aug 22.

## QUEEN'S HOUSE

National Maritime Museum, SE10 (858 4422). Mon-Sat 10am-6pm, Sun 2-5.30pm. **The Art of the van de Velde**. A magnificent retrospective devoted to the greatest of all marine artists, held appropriately at the Queen's House Greenwich, where they once had a studio. The first exhibition of their work in this country. Until Dec 5. 75p. OAPs, students & children 40p. Free on Mon.

## ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. **214th Summer Exhibition**. Until Aug 15. £2, OAPs, disabled, students, children & everybody up to 1.45pm on Sunday £1.35. **Chinese Traditional Painting**. Works by leading Chinese artists active from the end of the 19th century visiting London in exchange for the superb show of British watercolours currently on tour in China. July 10-Aug 29. £1.20 & 80p. Diploma Galleries: **Elizabeth Blackadder**. This Scottish artist stands entirely on her own. Her watercolour still lifes are unpretentious & utterly delicious—some of the most covetable pictures around. July 17-Aug 22. £1.20 & 80p.

## SANDFORD GALLERY

1 Mercer St, WC2 (379 6905). Tues-Sat noon-5.30pm. **English Art 1900-82**. Paintings by 50 artists including John Bratby, Sandra Blow, Ceri Richards & Julian Trevelyan. Until July 9.

## SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Mon-Fri 10am-6pm, Sat, Sun 10am-7pm. **Adrian Stokes, 1902-72**. Adrian Stokes was an eminent art-theorist whom many found impenetrably obscure & a somewhat laborious painter. This retrospective gives a chance to reassess his pictorial achievement. Until July 4. **Summer Show 1**, selected from the open submission by John Lessore. July 10-Aug 8.

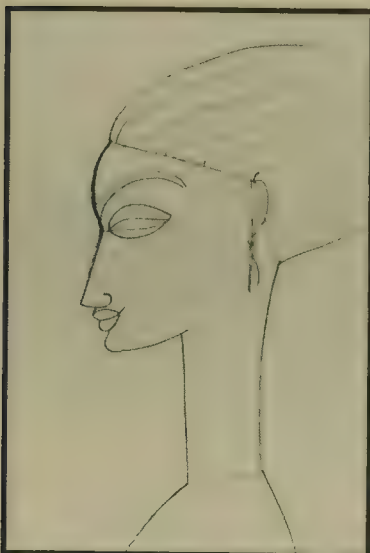
## SPINK &amp; SON

5-7 King St, SW1 (930 7888). Mon-Fri 9.30am-5.30pm. **Richard Foster**. Oil paintings & watercolours, many of India & also some of Rome & England. Until July 9. **20th-century British paintings & watercolours**, including works by Duncan Grant, Wyndham Lewis & Henry Scott Tuke. July 13-30.

## TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. **Graham Sutherland**. Last chance to see this major retrospective. Until July 4. £1, OAPs, students, children 12-16yrs & registered unem-





Modigliani's *Woman in profile*: at the BM.

ployed 50p, children under 12 free. **Paint & Paint-** ing. An exhibition sponsored by Winsor & Newton to celebrate their 150th anniversary. The main show covers the background & history of artists' materials & there is a working studio on the lawn with advice from leading experts, & demonstrations by well-known painters. Until July 18. **Julian Schnabel**. Small exhibition of work by the "ambassador of new painting". June 30-Sept 5. **Turner in the Open Air**. Selection of watercolours from the Turner Bequest to complement the permanent display of oil paintings. Until Dec 31.

#### TRYON & MOORLAND GALLERY

23/24 Cork St, W1 (734 6961). Mon-Fri 9.30am-6pm. **Gordon Beringfield**. Watercolour designs for porcelain plates, showing 25 species of endangered European butterflies. July 12-23.

#### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.30pm, Sun 2.30-5.50pm. **Reynolds Stone**. Major retrospective showing the work of this book illustrator & calligrapher who designed stamps, banknotes, bookplates for the Prince of Wales & Benjamin Britten & coats of arms for HMSO. July 21-Oct 31.

#### WADDINGTON GALLERIES

4 & 34 Cork St, W1 (439 1866). Mon-Fri 10am-5.30pm, Sat until 1pm. **Jim Dine**. This major American Pop artist has struggled through a bad patch & is now working more interestingly than ever, though at some distance from a classical Pop idiom. Until July 24.

#### WAPPING ARTISTS' STUDIOS

172 Garnet St, E1. Daily 11am-7pm. 55 professional artists & craftsmen open their studios in two 19th-century warehouses overlooking the Thames. Admission by ticket only from Julia Peyton Jones, 25 Sudeley St, N1 (278 4791). July 16-19.

#### WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107). Sun-Fri 11am-5.50pm. **Sir Christopher Wren**, an exhibition to mark the 350th anniversary of his birth. Plans & sketches for St Paul's recently discovered in the Cathedral, material relating to the restoration of many of the churches that were damaged in the Second World War. July 9-Sept 26. £1, OAPs, unemployed, students & children 50p, free on Mon 2-5.50pm.

#### Out of town

##### CASTLE MUSEUM

Norwich (0603 611277). Mon-Sat 10am-5pm, Sun 2-5pm. **The Sculptures of Degas**, an Arts Council touring exhibition. Until July 18. 50p, children 5p.

##### CECIL HIGGINS GALLERY

Castle Close, Bedford (0234 211222). Tues-Fri 12.30-5pm, Sat 11am-5pm, Sun 2-5pm. **A Brush with Nature**. Watercolour landscapes including Turner, Constable, Gainsborough, Cotman, Landseer & Lowry. Also oil paintings, ceramics & glass. Until 1983. 20p, OAPs & children free.

##### KETTLE'S YARD

Northampton St, Cambridge (0223 352124). Mon-Sat 12.30-5.30pm, Sun 2-5.30pm. **New Spanish Figuration**. Work by five Spanish artists

demonstrating the rebirth of figurative painting in the late 1960s in Spain. July 10-Aug 19.

#### SOUTH HILL PARK ARTS CENTRE

Bracknell, Berks (0344 27272). Mon-Fri 10am-1pm, 2-5pm, 7-10.30pm. **Picasso & the Theatre**, a selection from the exhibition shown as part of the Brighton festival in May. Curtains, costumes, photographs & reconstructed sets show Picasso's involvement with the theatre. Until July 25

### CRAFTS

#### BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993). Tues-Fri 10am-5.30pm, Sat 10am-4pm. **Six British Blacksmiths**. A touring exhibition showing artist blacksmiths at work reviving the old craft. Work by Stuart Hill, Ian Lamb, Jim Horrobin, Alan Evans, Tony Robinson & Peter Parkinson. July 2-Aug 7. **Craftsmen in Scotland**. Contemporary ceramics, textiles, glass & jewelry. July 8-31.

#### CRAFTS COUNCIL GALLERY

12 Waterloo Pl, SW1 (930 4811). Tues-Sat 10am-5pm, Thurs until 7pm, Sun 2-5pm. **Making It**. David Poston (metalwork). Pauline Solven (glass) & Janice Tchalenko (ceramics) review their careers & introduce the work of 18 young craftsmen. July 14-Sept 12.

#### GOLDSMITHS' HALL

Foster Lane, EC2 (606 7010). Mon-Fri 10.30am-5pm. **Leslie Durbin**: 50 years of silversmithing. July 6-22. (See For Collectors p53.)

#### Out of town

##### OXFORD GALLERY

23 High St, Oxford (0865 42731). Mon-Sat 10am-5pm. **Robert Bird**, light boxes; **Graham Boyd**, paintings; **Jenny Turtill**, paper knives; **Anne Mitchell Reid**, miniature tapestries. Until July 21. **Leo Wyatt**, engraving & calligraphy on wood & copper. July 26-Aug 25.

##### PRESCOTE GALLERY

Cropley, Nr Banbury, Oxfordshire (029575 660). Wed-Sun 10am-5pm. **Peter Bishop**, drawings & paintings; **Julia Underwood**, prints; **Jim Edmiston**, carved & painted toys & mobiles; **Anne Lambert**, earthenware; **Lindran Mill**, glass bowls. Until July 18. **Kate Hobson**, textiles & prints; **Paul Caton**, bowls; **Anne Dudley Ward**, silk clothes; **Paul Jackson**, pots. July 25 (noon-5pm)-Sept 12.

### PHOTOGRAPHY

#### BARBICAN CENTRE

Silk St, EC2 (638 4141). Daily 9am-11pm. **Preview**. Colour photographs by Suzanne Stanton covering the final 14 months in the preparation of the Barbican. Until Sept 12.

#### CAMDEN ARTS CENTRE

Arkwright Rd, NW3 (435 2643). Mon-Sat 11am-6pm, Fri until 8pm, Sun 2-6pm. **Monday's Children**. Work by England's leading portrait photographers of the 1920s & 30s. Until July 12. **The British Worker, 1839-1939**. An Arts Council travelling exhibition which includes work by Humphrey Spender & Bill Brandt documenting the life of the British working class. July 21-Aug 10. **Working on Camden Railways**, a photo essay by Bob Mazzer. July 21-Aug 10. **Elizabeth Lee**, photographs of Russia. July 20-Aug 17.

#### NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. **Bill Brandt Portraits**. About 100 photographs, the earliest taken when Brandt was an assistant to Man Ray in the 1920s. Included are portraits of Francis Bacon, Benjamin Britten, Picasso & Sir Alec Guinness. Until Aug 22. 50p, OAPs, students, registered unemployed & children 25p.

#### NATIONAL THEATRE

South Bank, SE1 (633 0880). Mon-Sat 10am-11pm. **New York City—faces... masks... moods**. Photographs by Linda Hackett. July 12-Aug 7.

#### NEW SOUTH WALES HOUSE

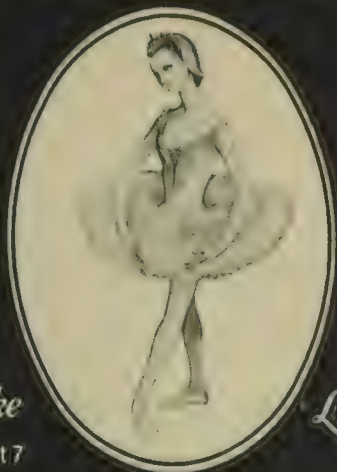
66 Strand, WC2 (839 6651). Mon-Fri 9am-4pm. **Points of View**. Photographs of workers, children & situations from urban & rural life by Mark Manion & John Walsh. Until July 30.

#### PHOTOGRAPHERS' GALLERY

5 & 8 Gt Newport St, WC2 (240 5511). Tues-Sat 11am-7pm. **The Sea Project**. Photographs on sea themes by Ian Monroe, Ken Griffiths, Chris Steele-Perkins & Chris Killip. Until Aug 28.

## London Festival Ballet

presents a Summer Season of classical ballet 27 July - 14 August.



Sponsored by

Barclays Bank

BARCLAYS

*Swan Lake*

July 27 - August 7

Sponsored by  
Imperial Tobacco  
Limited

*La Sylphide*

August 9-14

Evenings 7.30. Saturday matinees 3.00

Seat prices £8.50, £7.50, £6.50, £5.50, £4.50, £3.00

Good concessions for Parties, Under 18's, Senior Citizens and Students.

Greater London Council

ROYAL FESTIVAL HALL

General Administrator: Michael Kaye

BOOK NOW

TO AVOID DISAPPOINTMENT!

Box Office Telephone 01-928 3191

General Information 01-928 3002

### THE CHAPMAN SCHOOL OF DRAWING AND PAINTING

This unique school provides a new and exciting approach with its alternative to the present-day methods of painting tuition. Staff include internationally recognised painters and free academics teaching with sympathy and understanding, personal tuition is offered to an exclusive intake of 20 students only showing promise and talent.

For prospectus and application forms contact

Susan Todd

The Chapman School of

Drawing and Painting

53 Grafton Road, London NW5

Telephone 01 267-9176 10am-4pm

### PEDIGREE IRISH

HENRY McDOWELL  
Consultant Genealogist

Appointments  
London/Dublin

Celbridge Lodge

Celbridge

Co. Kildare

Ireland

Telephone:

Dublin 288347

THE ILLUSTRATED  
LONDON NEWS

To advertise in 'Briefing' ring:  
Richard Williams  
on 01-404 4300.

## EDWIN POLLARD GALLERY

During July we have a mixed  
exhibition featuring:

RICHARD BOLTON  
EDWARD DAWSON NEAC  
PETER NEWCOMBE  
GORDON RUSHMER

23 CHURCH ROAD  
WIMBLEDON VILLAGE  
SW19 5DQ

Tel: 01-946 4114

Open Tue-Sat 10-6

## SPECIALISTS IN QUALITY PICTURE FRAMING

Restoration of oil paintings and prints.

48 hour service.

500 contemporary original  
prints.



29 EARLHAM STREET  
LONDON WC2H 9LE  
01-836 1904

76 BISHOPSGATE  
LONDON EC2  
01-628 6899



George Washington  
St Thomas Aquinas  
The Iron Duke of Wellington  
Vlad Dracula the Impaler  
Catherine the Great  
The Prince and Princess  
of Wales's first child will  
be related to them all

ROYAL  
HIGHNESS  
*Ancestry of the*  
ROYAL  
CHILD

SIR IAIN MONCREIFFE OF THAT ILK

£6.95  
HAMISH HAMILTON

TRADITIONAL  
HAND MADE  
LEATHER BELTS



Made to measure from finest quality  
English oak-bark tanned leather  
with plain solid brass buckle.  
Light, dark tan, and chestnut

¾" . . . . £8.50 (USA \$20.00)  
1½" . . . £10.50 (USA \$21.00)

All prices inclusive  
PLEASE STATE WAIST SIZE

ALEXANDER BENSKIN  
WHITCOMBE FARM  
BEAMINSTER, DORSET

please allow 21 days for delivery

MASTERCRAFT  
KITCHENS

OFFER YOU!

A huge range of fine quality kitchens  
at great savings . . . Many colours  
and styles to choose from . . . Free  
expert design and planning service  
. . . Interest free credit . . .

For further details call in or  
'phone Sam Nanor at our East  
London showrooms  
452 Hoe Street,  
London E17.  
Tel: 01-556 2471.

Open Monday-Saturday 10am-6pm.  
Sunday, for an informal chat and coffee,  
10am-2pm.

THE ILLUSTRATED  
LONDON NEWS

To advertise in 'Briefing' ring:  
Richard Williams on 01-404 4300.

THE TIMES NEWSPAPER  
(1817-1975)

Whatever the occasion . . . birthday, Anniversary,  
Mothers Day, etc. give someone a memory that  
will last a lifetime. An Original, excellently pre-  
served, issue of The Times.  
Any date from 1817 to 1975.

TELEPHONE: 0492 31195  
FOR QUICK POSTAL DELIVERY

F. W. ALDRIDGE

We specialise in the renovation of  
drinking glasses and crystal table  
glass. We can also supply Bristol blue  
glass linings for table silverware—  
1,500 different patterns available.

2 Ivy Road, London E17.  
Telephone: 539-3717.

Elegant Reproduction 4 poster  
beds, and farmhouse tables, in  
pine or mahogany.

Send s.a.e. for free brochure to:

Gretton Manor  
Solitrees  
Crossway  
Cleeveleys  
Lancs.

or telephone (0253) 852344

BRIEFING

SALEROOMS  
URSULA ROBERTSHAW



Chiswell Street Brewery in 1791 (detail): at Sotheby's, July 15.

A "LOST" TURNER is to be auctioned by Christie's on July 16. It is *The Temple of Jupiter Panellenius Restored*. This work was exhibited in 1816 at the Royal Academy and was sold by Christie's in May, 1876, for 2,000 guineas, since when it has not been seen in public.

□ Silver belonging to an aristocratic Russian family who fled the Revolution comes up at Phillips on July 16. It includes Fabergé carved animals, silver gilt and niello beakers, cutlery, an 18th-century plate and a fine stirrup cup in the shape of an eagle's head.

□ A mezzotint after George Garrard, published in 1791 by R. Earlham, is in a Sotheby's sale of prints on July 15. It will be of interest to those who like to observe how London changes. It depicts draymen and porters unloading barrels in the courtyard of Whitbread's brewery in Chiswell Street. The buildings are still there, though no longer used for brewing. They are now the firm's administrative headquarters. An artist today would depict the same brewhouses, but also add the massive Barbican development behind them.

□ An unusual longcase organ clock, over 9 feet tall, is to be sold by Bonham's on July 16. It has two cylinders, each playing eight tunes, and dates from 1805-10. The face is painted, by one Mathias Albert, with Andromeda being rescued by Perseus. Estimate, £6,000-£9,000.

The following is a selection of sales taking place in London this month. Wine sales on page 81.

BONHAM'S

Montpelier St, SW7 (584 9161).  
July 1, 8, 15, 22, 29, 2.30pm. European furniture.  
July 2, 11am. Chinese ceramics.  
July 6, 20, 11am. Silver & plate.  
July 8, 11am. Old Master paintings.  
July 9, 11am. General ceramics & textiles.  
July 14, 11am. Watercolours & drawings.  
July 16, 11am. Clocks, watches, barometers & scientific instruments.  
July 21, 2pm. Prints.  
July 22, 11am. European paintings.  
July 23, 11am. Jewels & objects of vertu.  
July 30, 11am. General ceramics.

CHRISTIE'S

8 King St, SW1 (839 9060).  
July 1, 11am. French furniture.  
July 6, 11am & 2.30pm. Japanese works of art.  
July 7, 11am. Tribal art.  
July 7, 28, 11am. Silver.  
July 9, 16, 11am. Old Master pictures.  
July 22, 11am. Oak furniture.  
July 29, 11am. European furniture.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).  
July 6, 2pm. Costume, linen & lace.  
July 8, 2pm. Cameras & photographic equipment.  
July 9, 23, 2pm. Dolls.  
July 15, 2pm. Toys, trains, train sets & games.  
July 16, 2pm. Postcards, cigarette cards, Baxter prints, Stevengraphs & printed ephemera.  
July 21, 2pm. Golfing & fishing equipment.  
July 22, 10.30am. Doulton ware.  
July 27, 2pm. Staffordshire, Goss, pot-lids & commemorative ware.  
July 29, 2pm. Mechanical music.  
July 30, 2pm. Art Nouveau & Art Deco.

PHILLIPS

7 Blenheim St, W1 (629 6602).

July 1, 11am. Costumes, lace & textiles.  
July 1, 22, 1.30pm. Books, atlases & maps.  
July 2, 9, 16, 23, 30, 11am. Silver & plate.  
July 5: 11am. Oil paintings; 2pm. Prints.  
July 5, 6, 12, 13, 19, 20, 26, 27, 11am. Furniture, carpets & objects or works of art.  
July 6, 20, 1.30pm. Jewelry.  
July 13, 2pm. Clocks & watches.  
July 14, 28, 11am. European ceramics & glass.  
July 15, 11am. Art Nouveau, decorative arts & studio ceramics.  
July 20, 11am. Old Master paintings.  
July 21, noon. Dolls & related material.  
July 27, 2pm. Ethnographical items & antiquities.

SOTHEBY'S

34/35 New Bond St, W1 (493 8080).  
July 5: 11am. European silver; Oriental MSS & printed books; 11.30am & 2.30pm. Antiquities.  
July 6: 11am & 2.30pm. Tribal art.  
July 7: 11am. 17th-, 18th- & 19th-century British paintings; 2.30pm. Old Master paintings.  
July 9, 11am. Continental furniture.  
July 14, 11am. Modern British paintings, drawings & sculpture.  
July 15: 10.30am & 2.30pm. Jewels; 11am & 2.30pm. Decorative & British prints, scientific instruments, watches & clocks.  
July 16, 11am. English furniture.  
July 19, 11am & 2.30pm. Silver.  
July 21, 10.30am. Rugs, carpets & textiles.  
July 22: 10.30am. 19th-century European clocks & watches; 2.30pm. 18th- & 19th-century British watercolours & drawings.  
July 23, 30, 11am. English furniture.

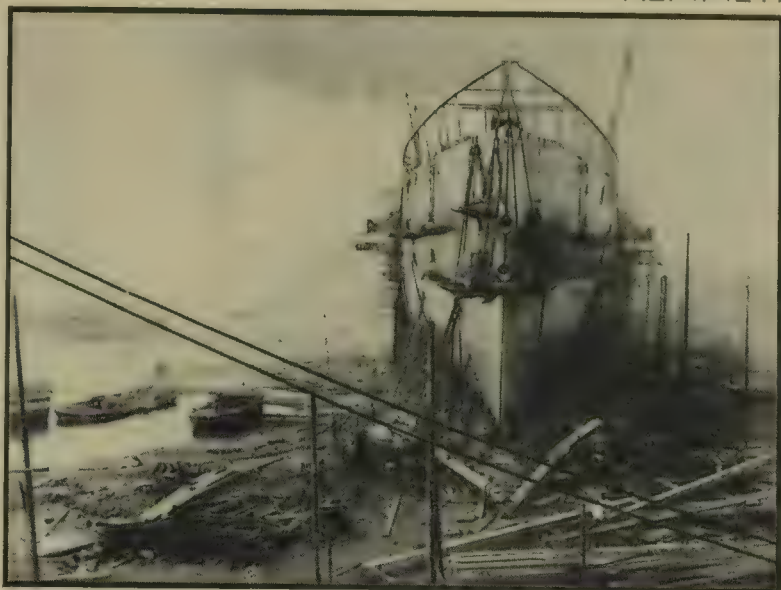
SOTHEBY'S BELGRAVIA

19 Motcomb St, SW1 (235 4311).  
July 7, 11am. Decorative arts including Arts & Crafts, Art Nouveau & Art Deco.  
July 15, 11am. European ceramics.  
July 16, 10.30am. Scientific instruments, domestic & office equipment, nautical items, dolls etc.  
July 20, 11am. Victorian paintings & drawings.



# MUSEUMS

## KENNETH HUDSON



Bow view of Brunel's *Great Eastern* in 1857: Thames shipbuilding at the Museum of London.

DURING THE SUMMER most museums seem to be building up their strength for the winter ahead. There are few new exhibitions, although there are more around this year than last. The National Army Museum is providing instruction in model-making and war games, and the Bethnal Green Museum of Childhood shows prize-winning examples of textile dyeing by schoolchildren. The Thirties and After, a splendid collection of documentary photographs by Humphrey Spender opening at the Geffrye Museum on July 16, is highly recommended.

Several other new exhibitions have a distinctly maritime flavour. There is 200 Years of Shipping Along the Thames at the Museum of London, Toll for the Brave about the sinking of the *Royal George* at the National Maritime Museum, and Shipwreck at the Stock Exchange.

We offer a longer than usual list of out of town museums this month, providing some suggestions for summer day-trips and holiday journeys.

## MUSEUM GUIDE

Admission free unless otherwise stated.

### BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 2415). Sat-Thurs 10am-6pm, Sun 2.30-6pm. **A Choice of Design 1850-1980.** Textiles & designs from Warner & Sons. Until Sept 12. **The Batik Babes.** Tie-dye & batik by children. The best entries in a fabric-dyeing competition organized by *The Observer* colour magazine, June 30-Sept 12.

### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Excavating in Egypt.** Centenary celebration of the Egyptian Exploration Society, its creation, organization, discoveries & achievements. Social history & high comedy for the irreverent, archaeology for the pious. Until Sept 19. **From Village to City in Ancient India.** A scholarly Festival of India offering. Ancient Indian civilization in relation to the other great river civilizations of Egypt, China & Mesopotamia, illustrated liberally elsewhere in the Museum. Until Sept 5.

### British Library exhibitions:

**The Art of the Book in India.** 2,000 years of Indian MSS, most of them illustrated & on many different & strange materials, including bark, palm leaves, gold, silver & ivory, as well as humble paper. Until Aug 1. **Demons in Persian & Turkish Art.** Devils in late 15th- to early 19th-century Persian & Turkish MSS with Dracula fangs, blood-filled eyes & clawed feet. Very sinister & highly recommended for small children who appreciate horrors. Until Jan 16, 1983.

### BURGH HOUSE

New End Square, NW3 (431 0144). Wed-Sun noon-5pm. **Hill, Grove & Church.** The history of Hampstead's Downshire Hill & Keats Grove area & some of its more distinguished literary & artistic residents. The church is St John's, the last surviv-

ing proprietary chapel in London. Until Aug 29.

### COMMONWEALTH INSTITUTE

Kensington High St, W8 (602 3252). Mon-Sat 10am-5.30pm, Sun 2-5pm. **India & Britain: Two Peoples, Two Cultures—One Story.** 400 years of India & the British—the East India Company, the Raj, the struggle for independence, India in the Commonwealth, sporting & cultural contacts, The Indian migration to Britain is tactfully & sensibly described. Until Aug 15. 50p (includes information folder). **Artimo: Art in Motion.** Paintings by eight self-taught artists from Soweto. July 6-Aug 1.

### GEFFRYE MUSEUM

Kingsland Rd, E2 (739 8368). Tues-Sat 10am-5pm, Sun 2-5pm. **The Thirties & After.** Documentary photographs by Humphrey Spender, ex-*Picture Post* & *Daily Mirror* & one of the founders of documentary photography in this country. Pre-war social & housing conditions in Stepney & Whitechapel. The Jarrow hunger march, Bolton, Covent Garden & Cambridge Eight's Week. July 16-Aug 22.

### HMS BELFAST

Symons Wharf, Vine Lane, SE1 (407 6434). Daily 11am-5.30pm. **HMS Edinburgh.** Exhibition about last year's successful salvage operation which recovered £40 million in gold from this Second World War wreck. The exhibition's centrepiece is the first gold ingot to be found. Until Aug 31. £1.80, OAPs & children 90p (includes admission to HMS Belfast).

### IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Cecil Beaton War Photographs 1939-45.** Britain, the Western Desert, the Middle East & China. Until Oct 10. 60p, OAPs & children 30p. **Graham Sutherland: war drawings.** 150 studies in ink, gouache & pastel from a private collection. Until July 4.

### LONDON TRANSPORT MUSEUM

Wellington St, WC2 (379 6344). Daily 10am-6pm.

**Rails in the Road.** Trams served London faithfully for over 80 years & finally disappeared from its streets 30 years ago. The exhibition recalls the part these solid, long-lived vehicles played in moving millions of people safely & cheaply. Until Dec 5. £1.60, children 80p.

### MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. **London Silver 1680-1780.** The London silversmiths in their heyday: techniques, products, costs, customers & reconstruction of 18th-century silversmith's workshop. Until Apr, 1983. **200 Years of Shipping Along the Thames.** An exhibition arranged by the Worshipful Company of Shipwrights to mark the 200th anniversary of their Company shows major Thames shipbuilding projects of the period. July 23-Oct 17.

### MUSEUM OF MANKIND

Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-6pm. **Vasna: Inside an Indian Village.** To complement *From Village to City in Ancient India*, the more sober & academic current exhibition at the British Museum, this shows what living & working in an Indian village is really like. Until 1983. The evergreen *African Textiles, Hawaii & The Solomon Islanders* exhibitions continue, as does *Asante: Kingdom of Gold*, a runner-up in the Special Exhibitions category of the 1981 European Museum of the Year Awards. Smaller permanent exhibitions at the Museum throughout July include *Moche Pottery* (figures of people & animals from Peru); *Turquoise Mosaics* from Mexico; and the nicely named *Art for Strangers*, which shows early take-aways for the tourist trade, stone carvings made for sale by 19th-century inhabitants of the American north-west.

### NATIONAL ARMY MUSEUM

Royal Hospital Rd, SW3 (730 0717). Mon-Sat 10am-5.30pm, Sun 2-5.30pm. **Summer Events** for young people & their parents. Plastic model-making with practical advice from experts of the British Model Soldier Society; design & construction of old weapons; tabletop war games. July 26-Aug 13, Mon-Fri 10am-12.30pm.

### NATIONAL MARITIME MUSEUM

Romney Rd, SE10 (858 4422). Tues-Sat 10am-6pm, Sun 2-5.30pm. **Schweikardt at Greenwich.** Colour photographs by this well-known American photographer of marine subjects, on the theme of big yachts & the America's Cup. Until Oct 7. **Toll for the Brave.** The mysterious loss of the *Royal George*, which sank off Spithead 200 years ago with the loss of 600 lives. The story of the disaster, with evidence from the court martial of the captain & reports from divers. Items on show include relics from the wreck, articles made from the ship's timbers, & the ship's bell. The wreck became a hazard & was blown up in 1843. July 28-end Dec.

### SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. **Science in India.** Science, technology & medicine in India from early times to the present day, including nuclear power, space research, transport, agriculture & economical, do-it-yourself technology. Until Aug 1. **This Is It.** The history of methods of recording information showing how computers, micro-electronics & telecommunications produce, store, transmit & occasionally foul up information. Until Aug 22. **The Great Cover-Up Show.** Items from the Museum's collection of protective clothing for bomb disposal, motor racing, steelmaking, ballet dancing & firework lighting. Until Feb, 1983. 80p, OAPs & children 40p.

### STOCK EXCHANGE

Visitors' Gallery entrance, Old Broad St, EC2 (588 2355). Mon-Fri 9.45am-3.15pm. **Shipwreck.** Objects rescued from the wreckage of men o' war sunk in the Goodwins during the Great Storm of 1703, recently located by volunteers from the Isle of Thanet. July 5-Aug 27.

### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **The Indian Heritage.** The decorative & fine arts of India before the Raj took over. Until Aug 15. £1.50. OAPs, registered unemployed, students, children & everybody Sat & Sun 50p. **India Observed.** The landscape, monuments & people of India as seen by British artists, professional & amateur, between 1760 & 1860. Images from the age of innocence. Until July 4. **Towards a New Iron Age.** The modern blacksmith's craft, prosperous, ingenious & all-too-

often folksy. Today's ironwork from Britain, East & West Europe, Japan & the USA including fire-grates & candlesticks, weather-vanes & necklaces. Demonstrations & study days. Until July 11. 50p. OAPs, unemployed, students & children 25p

### Out of town

#### ACTON SCOTT WORKING FARM MUSEUM

Acton Scott, Church Stretton, Salop (06946 306). Mon-Sat 10am-5pm, Sun 10am-6pm. Exhibits & demonstrations showing the working of a mixed farm before the coming of the internal combustion engine. Visitors can help with haymaking & harvest when these are under way. £1, children 50p.

#### AVONCROFT MUSEUM OF BUILDINGS

Stoke Heath, Bromsgrove, Hereford & Wores (0527 31363). Daily 10.30am-5pm. Historic buildings from the west midlands moved to the Museum site include houses, workshops, a granary & a windmill. Milling demonstrations when weather conditions are suitable. Blacksmithing demonstrations on Tues, Wed, Thurs & one day at weekends. Builders at work, often chatty. £1.10, OAPs 75p, students & children 60p.

#### CAMDEN WORKS: THE MUSEUM OF BATH AT WORK

Julian Rd, Bath, Avon (0225 318348). Daily 2-5pm. **Colour Baa.** A bad pun but a fine exhibition. Wool production through the ages, from west country sheep to the nation's back. Machines, tools, models, finished garments & weaving & dyeing demonstrations on Wed & Sat. Until Aug 29. 60p, OAPs, students & children 30p, family ticket £1.50.

#### HUNDAY NATIONAL TRACTOR & FARM MUSEUM

Stockfield, Nr Corbridge, Northumberland (06615 2553). Daily 10am-6pm. Winner of the 1981 Museum of the Year Award. The history of the agricultural tractor, illustrated by 140 fully reconditioned examples. 1806 farmhouse & out-buildings with dairy & farm kitchen. Blacksmith's & joiner's shops, watermill & farm implements. £1.20, OAPs & children 50p.

#### PLATT HALL GALLERY OF ENGLISH COSTUME

Rusholme, Manchester (061-224 5217). Tues-Fri 10am-6pm. **Chic 1920-40.** The complete range of clothes, including beaded & bias-cut evening dresses, beach pyjamas & top hats. Until Sept 30. **Births, Marriages & Deaths.** Victorian christening robes, maternity binders, bridegrooms' waistcoats & widows' veils. Until Sept 30.

#### RUSSELL-COTES ART GALLERY & MUSEUM

East Cliff, Bournemouth, Dorset (0202 21009). Mon-Sat 9.30am-5.30pm. **Royal Wedding.** A regional opportunity to see the Princess of Wales's wedding dress & some of the wedding presents. Until July 18. 70p, OAPs & children 50p. This exhibition is open Tues-Sat until 8pm & also Sun 11am-5pm.

#### SAINSBURY CENTRE FOR VISUAL ARTS

University of East Anglia, Norwich (0603 56161). Tues-Sun noon-5pm. **Treasures of the Tower of London Armouries.** Fine pieces from the Tower, where the Director of the Sainsbury Centre was once Keeper of the Blades. Armour made for Henry VIII before he ran to fat, for Robert Dudley, Earl of Leicester, & for Charles II as a teenager. Firearms & edged weapons, many with illustrious associations. Until Aug 29. 50p, OAPs & children 25p.

#### WAKEFIELD MUSEUM

Wakefield, W Yorks (0924 370211). Mon-Sat 12.30-5.30pm, Sun 2.30-5.30pm. **Charles Waterton: traveller & naturalist 1782-1865.** Major exhibition celebrating the bicentenary of Waterton's birth, with over 800 examples of birds, animals & insects in their original cases, as preserved by him, & illustrations of his unique methods of taxidermy. Until Dec 5.

#### YORKSHIRE MUSEUM

Museum Gdns, York (0904 29745). Mon-Sat 10am-5pm, Sun 1-5pm. **The Vikings in England & in their Danish Homeland.** Covers 8th-11th centuries & attempts the difficult task of convincing us that the Vikings were better than we thought. Exhibits from museums in Britain & Scandinavia, about half coming from the Coppergate excavations in York itself. Very fine catalogue. Until Sept 30. £1.50, children 75p.



# Nowhere quite like it



More than just a hotel – a delightful hamlet of historic buildings in the Surrey Hills.

Two memorable restaurants: the 14thC Auberge de France for the finest French cooking à la carte; the Entente Cordiale for English and international dishes à la carte or table d'hôte. Two bars. Dinner dances on Saturdays in the Italian Garden.

34 superb bedrooms and suites, many with stunning views, including six unusual period rooms in the Auberge.

Purpose built and superbly equipped conference facilities.



## Lythe Hill Hotel

Lythe Hill Hotel  
BIA Commended Hotel  
A member of  
Prestige Hotels

Petworth Road, Haslemere, Surrey  
Tel: Haslemere (0428) 51251

Now at Verreys.

Keyboard nostalgia, swing and blues. It's all in

## The Melody Room

Tues-Fri: top-flight pianists.

Sat: The Regent Swing Set.

Regular cabaret stars.

Cocktails and gourmet snacks, or fine food in the restaurant.

Reservations: 01-734 4495/2251

**VERREYS**

233 Regent St, W1.

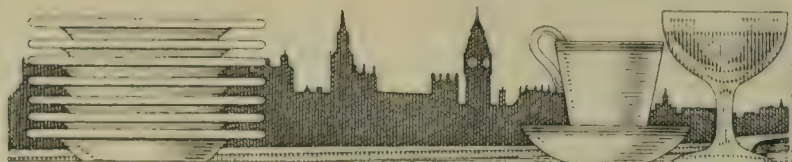
LET THE GIN BE



Really Dry Gin

## BRIEFING

## RESTAURANTS JOHN MORGAN



RODNEY SHACKEL

THERE CAN BE few groups, over the centuries, which have eaten away from home more often than Members of Parliament. More than any other elected assembly, Westminster sits late. Question Time does not begin until after lunch. Seldom is an important vote taken before 10 in the evening. Therefore MPs and peers, unless they live in the expensive part of town within sound of the Division bell, usually eat out. The majority do so in the various restaurants in the Palace of Westminster, which are relatively cheap but no places to search out a treat.

**Locketts** is a brisk stroll from the Chamber—and who should arrive at the next table, hot foot from grave negotiations, but the Foreign Secretary with his wife. And, looking around, here and there were reflected—the place glitters with mirrors—other celebrated legislators besides Mr Pym. Several were with journalists, chewing over what was wise to say along with their sweetbreads and mushrooms in port wine (£6.15) or whatever.

The menu at Locketts reads like an opera or theatre programme. You learn that in the 17th century it was the most expensive eating house in London. Fop, a character in Vanbrugh's *Relapse* (first night, Boxing Day, 1696) remarks: "Why then, ladies, from thence I go to dinner at Locketts, and there you are so delicately served that, stam my vitals, they can compose you a dish, no bigger than a saucer, shall come to 50 shillings." Our dishes came in the case of the York ham and parsley sauce to £4.85, and the minute steak with anchovy butter £6.55.

A few yards away is the more homely and, it struck me, all-party **L'Amico's**. I recognized Tories, Social Democrats and trades union officers (the Labour Party HQ has now moved across the river). Here Gino is *maitre* and has created a cheerful place. Much enjoyed were the *scaloppine al limone* at £4.65 and the *bistecca d'abbachio* at £5.15. Particularly memorable was the *crème brûlée* with fresh fruit and fresh cream at £1.30.

On the next stage of my pursuit I'm afraid I cheated a little. Instead of meeting at **Overton's** outside Victoria Station, which is more frequented by MPs, we went to Overton's in St James's. I had been to the Victoria outpost before. The St James's restaurant is even more salubrious: the perfect 19th-century fish restaurant. The menu, depicting lobsters, oysters and diners having a high old time, is worth framing. A litre of house wine, French bottled, is £5. For the rest, it depends on your pocket. A half-dozen of the Royal oysters, when in season, set you back £6.50; the specials £5.25. The company I was with, when they could direct their minds from high matters of state and low gossip, followed with Dover sole at £7.75, poached salmon trout at the low price of £4.75, crabmeat in creamy Nantua sauce garnished and glazed in its shell at £5.75, while I indulged myself, and was pleased to do so, with *crêpes aux fruits de mer*, a full selection of sea food in thin pancakes at £4.50.

All of which, I can see, might give the impression that MPs spend their time living high off the hog. Some do, but many, scraping along in bedsitters far from home, miss from need, or even choice, the high life here described.

**Locketts**, Marsham Court, Marsham St, SW1 (834 9552). Mon-Fri 12.15-3pm, 6.30-10.30pm. cc All ££

**L'Amico's**, 44 Horseferry Rd, SW1 (222 4680). Mon-Fri noon-3pm, 6-11pm. cc All ££

**Overton's**, 5 St James's St, SW1 (839 3774). Mon-Sat noon-2.30pm, 6-10.30pm. cc All £££

## THE ILN GOOD EATING GUIDE

A changing selection of ILN recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£30; £££ above £30.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx=American Express; DC=Diner's Club; A=Access (Master Charge); and Bc=Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

### Bistro d'Agrain

1a Beauchamp Pl, SW3 (589 3982). Mon-Sat noon-3pm, 7-11.30pm.

Dark, unpretentious French ambience with oil-cloth-covered tables & the day's special dishes chalked up on blackboards. Cheerful service & good value. cc All £

### Boulestin

Henrietta Street, WC2 (836 7061). 12.30-2.30pm, 7.30-11.15pm.

Renovated plush surroundings from Maxwell

Joseph have given a new lease of life to this famous venue. Classical French cuisine. cc All £££

### Connaught Hotel Restaurant

16 Connaught Place, W1 (499 7070). Daily 12.30-2.30pm, 6.30-10.30pm.

A wonderful place for a treat in elegant surroundings with fine complicated dishes from Michel Bourdin, helpful hints from the sommelier through a wine list which need not prove expensive—and possibly a film star at the next table. cc A £££

### Dumpling Inn

15a Gerrard St, W1 (437 2567). Mon-Fri noon-2.30pm, 5.30pm-midnight. Sat. Sun noon-11.45pm.

The dumplings certainly are in: pork & beef especially. Excellent Peking duck & toffee apples. Peking cuisine. cc Am Ex, Bc, DC ££

### La Famiglia

Langton St, SW10 (351 0761). Daily noon-2.30pm, 7-11.30pm.

Home-made pasta & attentive service has built a loyal clientele for this Italian restaurant in Fulham. cc All £££

### Le Gamin

32 Old Bailey, EC4 (236 7931). Mon-Fri noon-2.30pm.

The fixed price of £13.75 includes half a bottle of wine & on the menu are such delights as poached salmon with lobster sauce. cc All £££

### Le Gavroche

43 Upper Brook St, W1 (408 0881). Mon-Fri 7.30-11pm.

French cuisine fastidiously prepared & served. On its night Le Gavroche, which holds the Michelin Guide's ultimate accolade of three stars, can deliver about the best food & wine in London. cc All £££

### Gaylord

79 Mortimer St, W1 (580 3615). Mon-Sat 12.30-3pm, 6-11.30pm, Sunday 6-11pm.

Spacious Indian restaurant offering northern Indian specialities near Oxford Circus. cc All £

### Grapes

The Mall, Camden Passage, N1 (359 4960). Daily noon-3pm, Wed & Sat until 4pm, 6pm-midnight. Dazzling cocktails, good cooking, value for money in fine building with charming décor. At lunchtime peaceful but every Saturday & Wednesday night loud with the sound of live jazz. A bonus in the London scene. Much recommended. cc A, Bc ££

### Les Halles

57 Theobalds Rd, WC1 (242 6761). Mon-Fri noon-3pm, 7.30-10.30pm.

Good French provincial dishes in this popular lunchtime executive haunt with its marble-topped tables. cc All ££

### Interlude de Tablaillau

7 Bow St, WC2 (379 6473). Mon-Fri 12.30-2pm, Mon-Sat 7-11.30pm.

The fixed price menu at £15 for lunch & £19 for dinner includes half a bottle of wine, three-course meal, delicious canapés to whet your appetite & pâtisserie with coffee. Beautifully presented light French food. cc All £££

### Joe Allen's

Exeter St, WC2 (836 0651). Mon-Sat noon-1am, Sun until midnight.

Identical to the New York theatre district bar-restaurant & just as popular. It is a lively place with exceptional service. cc None ££

### Ménage à Trois

15 Beauchamp Pl, SW3 (589 4252). Mon-Sat 11.30am-2.30pm, 5.30pm-12.15am.

Artfully mirrored, smart Knightsbridge basement with cocktails & live piano music. Menu composed of starters in the *nouvelle cuisine* style which can be on the meagre side for hungry diners. cc All £££

### Odins

27 Devonshire St, W1 (935 7296). Mon-Fri 12.30-2.15pm, Mon-Sat 7-11.15pm.

The best of Peter Langan's three restaurants. Dine in relaxed luxury surrounded by Hockneys, Proctors, English landscapes & portraits. For an expensive, memorable treat. cc None £££

### Osteria

430 King's Rd, SW10 (351 0935). Mon-Fri noon-2.30pm, 7-11.15pm.

Italian food in a pleasant basement bistro with some tables set in semi-private alcoves. Imaginative menu & friendly service. cc AmEx, Bc £

### Pizza Express

10 Dean St, W1 (437 9595); 11 Knightsbridge,



SW1 (235 5550); 15 Gloucester Rd, SW7 (584 9078) & 21 other branches. Daily 11am-midnight. Delicious pizzas composed before your eyes. Fast, friendly, efficient service & excellent value. Evening jazz (Dean St, Tues-Sun; Pizza on the Park, Knightsbridge, Mon-Sat) & disco (Gloucester Rd, daily). cc None £

**The Ritz**  
Piccadilly, W1 (493 8181). Daily 12.30-2pm, 6.30-11pm.

Michael Quinn, who has taken over as head chef, now offers a three-course surprise luncheon, different each day, at £19.50. Menus have included oyster salad, breast of chicken wrapped in pancakes with truffle sauce, & champagne sorbet. Pleasant surprises indeed. cc All £££

**Rules**  
35 Maiden Lane, WC2 (836 5314). Mon-Fri 12.15-3pm, 6-11.15pm, Sat 6.15-11.15pm. What was good enough for Dickens, Thackeray, Chaplin, Barrymore & Olivier remains good enough for the likes of us. Rules OK! It is possible to eat cheaply, too, among the grandeur. cc AmEx, Bc, A ££

**The Savoy**  
The Strand, WC2 (836 4343). Grill: Mon-Fri 12.30-2.30pm, 6.30-11.30pm. Restaurant: daily 12.30-2.30pm, 7.30pm-1am, Sun until midnight.

Feelings are mixed about the refurbished Riverside Restaurant but the famous old Grill remains wonderful & it is possible to eat relatively cheaply. cc AmEx, Bc, A ££

**Simpson's-in-the-Strand**  
100 Strand, WC2 (836 9112). Mon-Sat noon-3pm, 6-10pm.

Old England lives in this celebrated mutton & beef house now in its 154th year. We enjoyed the oxtail as much as the justly famed roasts. cc A, Bc ££

**South of the Border**  
8 Joan St, SE1 (928 6374). Mon-Fri noon-2pm, Mon-Sat 6-11pm.

A smart place for telly people, handy for the river; food good, atmosphere attractive. cc All ££

**Sweetings**  
39 Queen Victoria St, EC4 (248 3062). Mon-Fri

noon-3pm.

A thoroughly enjoyable restaurant/wine bar, crowded & cheerful. The apple pie, the bread-and-butter pudding & the fish pie contribute to the bonhomie. cc None £

**Tante Claire**  
68 Royal Hospital Rd, SW3 (352 6045). Mon-Fri 12.30-2pm, 7-11pm.

Superb sauces from chef Pierre Koffman have brought deserved success. The service & surroundings are plain & less compelling. Booking essential up to several weeks ahead. cc AmEx £££

**Tapas**  
30 Winchester St, SW1 (828 3366). Mon-Sat 6-11.30pm.

Cosy, intimate basement restaurant where you can compose your own menu according to appetite from the huge range of excellent spicy starters. Crudités, aioli & homemade bread included in cover charge. cc All ££

**Tate Gallery**  
Millbank, SW1 (834 6754). Mon-Sat noon-3pm. An admirable place with a fine, cheap wine list & Rex Whistler's murals. Old English dishes are well worth trying. cc None ££

**Thierry's**  
342 King's Rd, SW3 (352 9832). Mon-Sat 12.30-2.30pm, 7.30-11.30pm.

Fresh flowers decorate the tables in this fine restaurant where the food, wine, waitresses & even some of the clientele are French. cc AmEx, Bc, DC £££

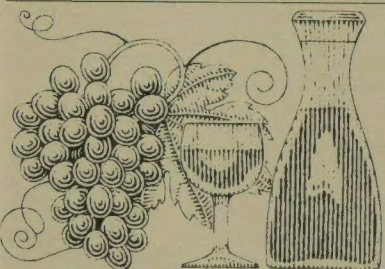
**Verreys**  
233 Regent St, W1 (734 4495). Mon-Fri 12.30-2.45pm, Mon-Sat 6-11.15pm.

Dine on traditional English fare to lilting jazz from the newly-launched piano bar on Tuesday to Friday evenings. cc All ££

**Wheeler's**  
19 Old Compton St, W1 (437 2706). Mon-Sat 12.30-3pm, 6-11pm.

Three floors of fish, starched tablecloths & friendly service. Good value but not cheap. If living it up, try Wheeler's Number One oysters & lobster thermidor. cc All ££

## WINE BARS



Wine bar information based on *Which? Wine Guide 1982*, published by Consumers' Association and Hodder & Stoughton at £5.95. Where two prices for a wine appear (eg 60p/£3), the first is for a glass & the second for a bottle.

### The Ebury

139 Ebury St, SW1 (730 5447). Mon-Sat 11am-3pm, 5.30-11pm, Sun 12.30-2.30pm, 7-10.30pm.

The Ebury is one of the most successful wine bars in London, patronized by all age groups, a professional operation where the friendly, attractive staff make a real effort. The list has a wide range of wines at average prices & the house wines are especially reliable. 1978 Mercurey at £9.95 is good value & the ever-changing house champagne is shown on the blackboard. Their regional wines are just as often worthwhile—Côtes de Provence is £4.40 & Bergerac Rouge is £5.25. They also show three Australian wines & four good Californians, including Robert Mondavi's 1979 blanc at £9.90 & a 1977 Firestone Cabernet Sauvignon at £9.90. They have good, well-presented food with a menu of pâtés, grills & two plats du jour. A smart, sophisticated bar, worth a visit.

### The Wine Press

161 Fleet St, EC4 (353 9550). Mon-Fri 11.30am-3pm, 5-10.30pm.

Popular & fun, this bar is light & airy & provides a list of about 38 wines, consistent with its demanding clientele. The wines are all European, those of the house being adequate, French & £1/£3.70. There are one or two good buys including 1978

Brouilly at £6.45, 1981 Chardonnay (le Chouane) at £4.45 & 1980 Tocai Friulano also at £4.45. House champagne is £10.50. Food is of good quality—there are salads, homemade pâtés & a choice of three special dishes such as steak with mustard or chive butter.

### Wolsey's Wine Bar

52 Wells St, W1 (636 5121). Mon-Fri 11am-3pm, 5.30-11pm.

BBC types make up the heart of the throng at a bistro-style bar with a sawdusted floor & a well-used atmosphere. There is a good list of over 90 wines with three house wines from Chalfont Wine Shippers at 89p/£3.45. The quality is generally high & the prices are fair: 1973 Ch Cantenac Brown is £8.10, 1970 Chambertin from Trapet is £15.95 & 1971 Ch Ausone—an excellent year for Pomerol & St-Emilion—is £16.95. 1971 St Romain is there for those who like the weight of old white Burgundy & is cheap at £5.50. Food consists of a cold buffet, & there is a good restaurant downstairs.

### This month's wine auctions include:

July 7, 10.30am. Fine wines, spirits & vintage port. Sotheby's, 34/35 New Bond St, W1 (493 8080). Wine sales held at Bloomfield Pl, opposite the main building.

July 8, 11am. Hock, burgundy & champagne. Christie's, 8 King St, SW1 (839 9060).

July 19, 6pm. Inexpensive wines. Christie's South Kensington, 85 Old Brompton Rd, SW7 (581 2231).

July 21, 10.30am. Fine & inexpensive wines, spirits, vintage port & cigars. Sotheby's.

July 22, 11am. Claret & white Bordeaux. Christie's.

July 29, 11am. Fine wine. Christie's.

### Peta Fordham's Wine of the Month:

A lucky call on the importer made me the first English consumer to taste a Sicilian white wine which has newly arrived here. **Rapitala** 1981 made by a Frenchman is remarkably like a Chablis on first taste but ends with a hint of spice. It makes a beautiful Kir—and only £2.75 a bottle from Camisa, 61 Old Compton St, W1.

## ANCESTRY TRACING

no longer costs a fortune if you use our services.

Write at once giving brief family details for free estimate to:

### KINTRACERS LIMITED

12 Dover Street, Canterbury, Kent.

Tel: 0227 61523.



### ST. GODRIC'S COLLEGE

Secretarial Courses  
Language Training  
Business Studies  
Liberal Arts Course  
Resident and  
Day Students

2 Arkwright Road,  
London NW3 6AD  
Telephone: 01-435 9831  
Telex: 25589

## Le Mont St. Michel

RESTAURANT FRANCAIS

Visit us for some of the finest classic French cuisine in London, at very reasonable prices.

282, Uxbridge Road,  
LONDON W12  
Telephone 749 6953/749 5412  
(24 hr. ans.)



**Barbarella, 428 Fulham Road, SW6**  
Tel: 01-385 9434 01-385 9977  
**Barbarella, 43 Thurloe Street, SW7**  
Tel: 01-584 2000 01-584 8383

Colourful, seductive and exciting late night Italian restaurants where you dine and dance to a background of cascading waterfalls and beautiful tableaux. Both restaurants are fully air conditioned and parties are welcome. Whichever restaurant you visit, either Sandro or Raffaele Morelli will ensure that your evening is most memorable. Open 8 pm-3 am. Closed Sundays.

## Down By The Riverside

Recommended by major food guides. Excellent French and Swiss cuisine. Enjoy our food on a glass-covered terrace only yards from the river.

Phone George for directions and reservations.

**CANBURY GARDENS  
LOWER HAM ROAD**  
(Between Kingston and  
Richmond Bridges on the river).

## THE ILLUSTRATED LONDON NEWS

### BRIEFING

Whether you are selling fine art, fine wine, good food, in fact any quality product or service, then reach your customers through Briefing every month.

**For more details and advertisement rates, contact Richard Williams on 01-404 4300 or write to: 4 Bloomsbury Square, London WC1A 2RL.**

## Wines of Westhorpe — for more wine value

### BULGARIA — 12 bottle cases

Mehana White — on the dry side of Medium Dry	£17.80
Mehana Red — gentle, fruity, everyday red	£17.80
Cabernet Sauvignon 1977/78 — full dark red	£19.80
Pinot Chardonnay — dry and fruity white	£19.80
Rheinriesling — dry white, Rhine Riesling grape	£19.80
Mavrud 1977 — literally 'Black', dark plummy red	£29.20
Mountain Cabernet 1976 — soft and elegant red	£29.20
<b>BULGARIAN CASE — one bottle of each Mehana, two each of the others</b>	<b>£24.60</b>

Freight £3.60 per delivery — however many cases (UK mainland up to Edinburgh)  
Send cheque/P.O. with order to: **Wines of Westhorpe**, 54 Boyn Hill Road, Maidenhead SL6 4HJ. Tel: (0628) 21385 — Ask for full list.





## AN INVITATION



### Mrs. Eileen Haggan

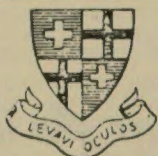
requests the pleasure of your company at her 18th century former Coaching Inn, situated in a peaceful valley, 2 miles from Looe. Excellent cuisine, home-made bread our speciality. Licensed bar. Car parking.

For further information/reservations:

### POLRAEN COUNTRY HOUSE HOTEL

SANDPLACE, LOOE  
CORNWALL PL13 1PJ  
Telephone: Looe 3956

BTA Commended. Ashley Courtenay recommended  
A Warm Welcome Awaits You.



### ST. GEORGE'S SCHOOL IN SWITZERLAND

The only British girls public school in the country. Purpose built in delightful situation overlooking Lake Geneva. Extensive grounds with games fields, swimming pool, tennis courts etc. . . . Preparation for GCE at 'O' and 'A' levels. Special 6th Form chalet. Healthy climate. Social peace and security. Generous bursaries available.

Apply:

The Principal, St. George's School,  
1815 Clarens, Switzerland.  
Tel: (021)61.34.24. Telex: 453131 geor

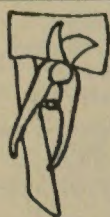
### THE VALE OF EVESHAM

provides unsurpassed beauty.

We can supply narrowboats or wide beam cruisers for you to enjoy a holiday afloat amidst the beauty of the 'Vale'.

The Original Boat Company ILN  
Common Road, Evesham, Worcs  
WR11 4TU.

Tel: 0386 48610.



### SPECIALIST TREE SURGERY

Free  
quotations from

R. G. Usher  
341-0936

### FULL SIZE CROQUET SETS

only £29.80 plus carriage.



Sets contain: 4 hardwood mallets 37 ins. long, 4 balls 35/8" diameter, 6 iron hoops, winning post and rules. Everything you need to play croquet properly. Superb and unbeatable value and it's all made in Britain.

Garden Set - light mallets £29.80 + £4.20 carriage.

Standard Full Size Set - heavier mallets £39.90 + £5.10 carriage.

Grange Set - a set of distinction in wooden box or canvas bag £69.90 + £5.80 carriage.

We are so confident of their value we will send you a set on approval. Within 7 days of receiving it either send us a cheque or return the set and owe us nothing. Access/Barclaycard/Trustcard. Alternatively write or phone for leaflet.

Golden Days Ltd., Claire Road, Kirby Cross,  
Frinton-on-Sea, Essex CO13 0LX. (02556)3636.

## BRIEFING

### OUT OF TOWN ANGELA BIRD

THE DUKE OF EDINBURGH starts the Cutty Sark Tall Ships' Race at Falmouth in Cornwall on July 25. Dozens of ships, from lofty square-riggers to 30-foot ocean-racing yachts, set off to Lisbon. Half of each crew are young people between 16 and 25 years of age. Ships from Nordic countries will be lying at Ipswich, Suffolk, from July 9 to 11 on their way to join the other starters at Falmouth on July 21. The National Trust will illuminate St Michael's Mount, near Penzance, from July 19 to 25.

□ Son et lumière organizers are hoping for good weather to draw audiences to Sir Winston Churchill's former home, Chartwell, in Kent, between July 10 and September 18. Robert Hardy takes the role of Churchill for Lord Norwich's review in sound and light of the statesman's life.

□ Sutton Place, formerly the home of Paul Getty, begins a six-month season of formal concerts and lectures on July 21, which include a buffet supper and the chance to stroll in the gardens of this Renaissance house.

July 3-20. **Lake Festival & Steamboat Rally.** Street parade on July 3, steamer trips on Lake Windermere, model boat displays & races. July 20, 11.30am. Windermere's annual rally of steamboats. Windermere, Cumbria.

July 3-18. **Cheltenham International Festival of Music.** Among artists featured are Howard Shelley, Jacques Loussier Ruggiero Ricci. Cheltenham, Glos (0242 23690, cc).

July 4, 11am. **Independence Day picnic & fireworks.** Day-long celebration of American Independence begins with the flag-raising ceremony at the home of George Washington's ancestors. Washington Old Hall, Washington, Nr Sunderland, Tyne & Wear. 60p, children 30p.

July 6-11. **International Music Eisteddfod.** Choirs from 28 countries perform choral classics & folk dancing in a marquee holding 6,500 people. Spontaneous singing & dancing burst out all over the streets of this small Welsh town. Llangollen, Clwyd (0978 860236).

July 10, 6pm. **Lord Nelson & Lady Hamilton at Saltram.** Sideshow, children's fancy dress, fireworks, torchlight procession, bands & naval display. Saltram House, Nr Plymouth, Devon. 50p, £1.50 for car with all passengers.

July 10-Sept 18, 9.45pm. **Churchill Son et Lumière.** Review by Lord Norwich of Winston Churchill's life, recorded by Barbara Jefford & television's recent Churchill, Robert Hardy, performed in the grounds of the house that was Churchill's home from 1924 until the end of his life. Seats are under cover in case of bad weather. Chartwell, Nr Westerham, Kent. Tues, £3.50, Wed-Sun £4.50-£5.50 (073278 483).

July 11-18. **Peterborough Cathedral Organ Week.** Recitals by George Thalben-Ball, Christopher Robinson, Peter Hurford & Carlo Curley to mark the restoration of the Cathedral's organ. Peterborough, Cambs (0733 43329).

July 15-18, 8pm. **Edwardian Extravaganza,** with picnics, music, floodlighting, & fireworks. Dunham Massey Park, Altrincham, Cheshire. £4.50, children £2.50 (061-941 1025).

July 16-24. **Haslemere Festival of Early Music.** The Dolmetsch family & their team of musicians play music of the 16th-18th centuries on early instruments. Haslemere, Surrey (0428 2161).

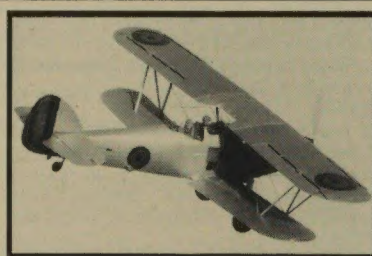
July 17-Aug 1. **Cambridge Festival.** Concerts in the chapels of King's & Trinity Colleges, Ely Cathedral & many other beautiful settings. Also fringe festival. Cambridge (0223 357851 ext 350, cc).

July 17, 18, 9.30am-6pm. **Country Fair.** In addition to gundog tests & demonstrations of falconry, fly-casting & shooting, events include free-fall parachuting & hot-air balloons in the grounds of a massive castle. Fyvie Castle, Turfiff, Grampian. £1 (£5 for car with all occupants).

July 17-25. **Music Week.** Part of Wells 800 celebrations with recitals, concerts, specially commissioned works by Geoffrey Burgon & master classes by Gyorgy Pauk & Ralph Kirshbaum, Wells Cathedral, Somerset (0749 74057).

July 17-25. **Brighton Sea Fair.** Events include an attempt on the 23½ mile world record for a kite-towed floating object bearing human beings (July 17, 11am); a men's pier-to-pier swim (July 24, 2pm); & a trawler race from the Marina to Hove & back (July 25, 9.30am). Brighton, E Sussex.

July 21, 28. **Sutton Place events.** July 21, 7.30pm, Julian Lloyd Webber, cello recital. £20 including dinner & admission to art exhibition & gardens;



1937 Hind in the air at Shuttleworth: July 25.

July 28, 8pm, Towards a Landscape of Humanism, lecture by Sir Geoffrey Jellicoe. £15 inclusive. Sutton Place, Nr Guildford, Surrey (0483 504455).

July 22-25. **Southern Cathedrals Festival.** Concerts & services sung by the choirs of Chichester, Salisbury & Winchester Cathedrals; exhibitions, fringe concerts & gardens open in the Cathedral Close. Salisbury, Wilts. (0962 4392).

July 22-25, 7pm. **18th-century Masquerade.** Picnics, illuminations, music, dancing & fireworks beside the lake in the grounds of a Palladian house. Visitors are invited to wear pink & white, & may purchase masks at the door. West Wycombe Park, Nr High Wycombe, Bucks. £4.50, children £3 (49 85352).

July 23-25, 9am-8pm. **Army Air 82.** Flying begins at 10.30am, display by Red Arrows; British civilian helicopter championships on Sat & Sun. Middle Wallop, Nr Stockbridge, Hants. £4, children £1 (tickets booked before July 8, £3.50 & 75p).

July 24-Aug 8. **Buxton Festival.** The theme this year is Hungarian. Music, talks, films, exhibitions, folk & fringe events combine with the usual operatic events (see p74). Buxton, Derbys (0298 71010, cc A, Bc 0298 78939).

July 25, 10am. **Military Air Pageant.** Arrive early for one of the Shuttleworth Collection's major displays of the year, with the participation of the RAF. Flying from 2pm. Old Warden Aerodrome, Biggleswade, Beds. £2, children £1, car & all occupants £8.

July 27-Aug 10. **Harrogate International Festival.** This year's festival celebrates anniversaries: Haydn, Paganini, Clementi, Joyce, Woolf & Stravinsky, Walton & Rodrigo. Harrogate, N Yorks (0423 65757).

July 29-31, 9am. **Country Landowners' Association Game Fair.** Rifle shooting, falconry, archery, gundog displays & stalls reflecting aspects of country life. Tatton Park, Knutsford, Cheshire. Thurs £5, Fri £4, Sat £3, children free each day.

July 30, 31, 1.45pm. **Metropolitan Police Horse Show & Tournament.** The mounted branch show off their paces to the public & compete against teams from the armed forces. Displays by police dogs & motorcycle teams. Imber Court, East Molesey, Surrey. Fri 60p-£1.50, Sat £1-£1.50, children half price.

July 30-Aug 1, 6.30pm. **Water Spectacular.** Music, fireworks, picnics & lakeside entertainments. Clumber Park, Nr Worsop, Notts. £3, children £2. 50p reduction on all tickets purchased in advance from Playhouse Theatre, Nottingham (0602 45671).

July 31, 2.30pm. **National Town Criers' Championships.** About 30 town criers march along the Promenade in full regalia before competing for National Champion & Best-Dressed Competitor.

Warrior Sq, Hastings, E Sussex.

July 31-Aug 1, 9.30am. **Sport for All.** Open days at the National Watersports Centre offer instruction in canoeing, water skiing, rowing, sailing, sailboarding & other sports. Holme Pierrepont, Nottingham. Periods of instruction may be booked on 0602 866301.

July 31-Aug 7. **Royal National Eisteddfod of Wales.** Competitive festival of music, drama & literature, all in Welsh, & displays of arts & crafts. The Pavilion, Swansea, W Glamorgan (0792 467303).

## GARDENS

**Bateman's.** 17th-century house, once the home of Rudyard Kipling. Family garden, parts of which were designed by Kipling, includes pond, rose garden & a full-size working watermill & his 1928 Rolls Royce in the garage. National Trust shop. Bateman's, Burwash, E Sussex. Mon-Thurs 11am-6pm, Sat, Sun 2-6pm. £1.20, children 60p. July 8-10, 11am-8pm. Flower festival, £1.70, children 80p includes admission to house.

**Grey's Court.** Series of small gardens set among ruined walls, with a white garden, old rose garden, a donkey wheel & the newly-built Archbishop's maze, consisting of a brick path laid in grass. Nr Henley-on-Thames, Oxon. Garden Mon-Sat 2.15-6pm. 80p, children 40p; house, Mon-Wed, Fri & July 31. 40p. July 31, Music from the Henley Town Band.

**Holker Hall.** Grand Victorian park with exotic trees & rare shrubs, 16th-century house with elaborate wood carving, motor museum, children's farm & adventure playground. Cark-in-Cartmel, Grange-over-Sands, Cumbria. Sun-Fri 10.30am-6pm. £2.15, OAPs & children £1.85 for all facilities, lower rates for special combinations. July 17, 18, Lakeland Rose Show. Sat 9.30am-7pm, Sun until 6pm. £3, children free.

**Oxford College Gardens.** Four private gardens within walking distance of each other: Warden's Garden, New College; Provost's Garden & Fellows' Garden, Queen's College; Fellows' Garden, Wadham College. July 25, 2-6pm. £1 admits to all four, children free.

**Packwood House.** Tudor gentleman's residence with Carolean herbaceous flower garden & extensive topiary with dozens of yew trees representing Christ, the Apostles & the multitude at the Sermon on the Mount. Packwood, Nr Hockley Heath, Warwicks. Wed-Sun 1-6pm. House & garden, £1, children 50p, gardens only 65p & 35p.

**Wilton House.** 20 acres of lawns with magnificent cedars of Lebanon surrounding the house which contains superb 17th-century state rooms by Inigo Jones, including the Double Cube Room. Art collection, Pembroke Palace dolls' house, adventure playground. Wilton, Nr Salisbury, Wilts. Tues-Sat 11am-6pm, Sun 1-6pm. £1.50, OAPs & children 80p; July 31, Aug 1, Horticultural show & festival of flowers. Sat 9.30am-7pm, Sun 9am-6pm. £2.50, OAPs £1, children 80p, includes admission to house.

## ROYALTY

July 2. **The Queen & the Duke of Edinburgh** attend a Service of Installation of the Knights of the Thistle. St Giles's Cathedral, Edinburgh.

July 2. **The Queen Mother** visits the Royal Horticultural Society's gardens & has lunch with her fellow holders of the Victoria Medal of Honour. Wisley, Surrey.

July 3. **The Queen & the Duke of Edinburgh** visit the Forres Games. Forres, Grampian.

July 8. **The Queen,** accompanied by the Duke of Edinburgh, opens the new Chapter House of the Cathedral. St Alban's, Herts.

July 9. **The Prince of Wales,** President, the Wells Cathedral Preservation Trust, attends a Concert. Wells Cathedral, Wells, Somerset.

July 25. **The Prince of Wales,** Patron, the British Paraplegic Sports Society, opens the 1982 Paraplegic Games. Stoke Mandeville, Bucks.

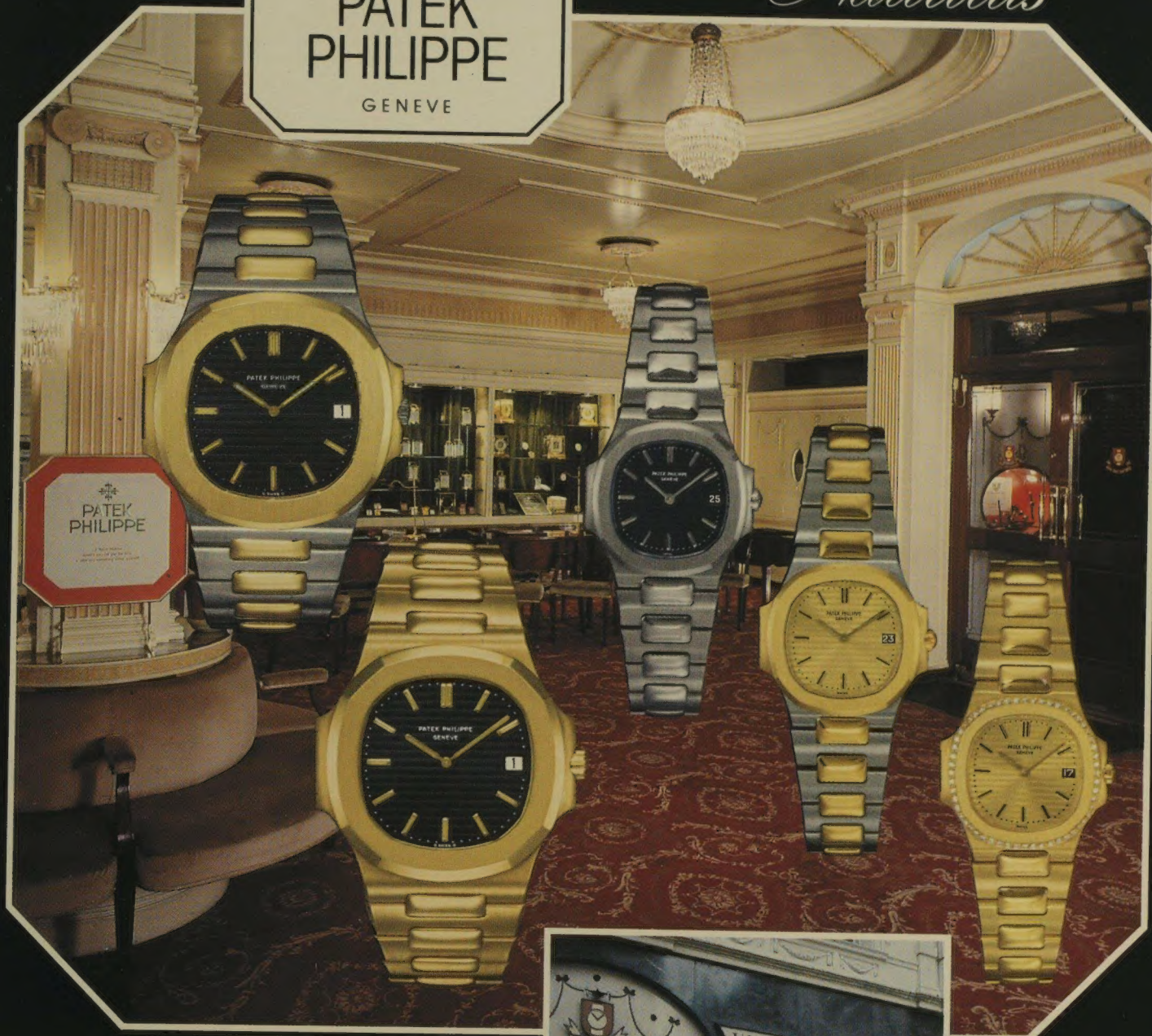
July 28. **The Queen** visits the Royal Military Police Training Centre to mark the centenary of the formation of the Corps of Military Foot Police. Chichester, W Sussex.

July 28. **Princess Margaret,** President of the Girl Guides' Association, visits the Edinburgh International Camp. Penicuik Estate, Nr Edinburgh.



  
**PATEK  
 PHILIPPE**  
 GENEVE

*Nautilus*



## Perfection

Each Patek Philippe is finished entirely by hand, today and since 1839.

Although rare and exclusive, an extensive collection of these superb watches may always be viewed at Watches of Switzerland Limited 16 New Bond Street, London W.1. Great Britain's premier Patek Philippe showroom.



**Watches of Switzerland Ltd**

HOROLOGISTS

16 New Bond Street, London W.1. • Telephone: 01-493 6339

(or write for colour catalogue and price list)





MIDDLE TAR. As defined by H.M. Government

DANGER: H.M. Government Health Departments' WARNING:  
THINK ABOUT THE HEALTH RISKS BEFORE SMOKING